

Satyananda Yoga in Europe

Swami Satyananda Saraswati

Volume Four

Progressive Techniques of Yoga

Inspiration – Austria, Belgium, Denmark, England, France, Germany,
Northern Ireland, Switzerland (1968–1983)

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In humility
we offer this dedication to
Swami Satyananda Saraswati,
who is
inspiring and guiding
Swami Niranjanananda Saraswati
to live as a sannyasin.



Preface

During the Years 1968 to 1983 Swami Satyananda Saraswati went on a number of world tours which introduced all practices of Tantric Yoga to a vast public in the West and which led to the establishment of permanent centers and ashrams teaching all forms of Bihar Yoga all over the world with its spiritual center at the Bihar School of Yoga in Munger, Bihar, India. These activities and accomplishments are already well, however, briefly documented.

These activities and accomplishments outside India are, summarily documented within the context of the documentation of the overall activities and accomplishments of Swami Satyananda Saraswati, most of which took place in India, in the book *Mandate and Accomplishments (Past, Present and Future 1962- 1982, Volume 1): History of Bihar School of Yoga under the guidance of Swami Satyananda Saraswati*. Detailed documentation of activities and accomplishments in Australia is given in the book, *Swami Satyananda Saraswati's Australian Journey 1968 – 1984*. Detailed documentation of activities and accomplishments in Europe exists in the form of two books: *History of Satyananda Yoga in Greece Volume 1 with Swami Satyananda Saraswati* and

Satyananda Yoga in Italy. Swami Satyananda Saraswati, Inspiration – Italian Tours (1980, 1981, 1982, 1983, 1984), Development – Satyananda Yoga in Italy (1980 – 2009).

There is however no detailed chronological documentation of Swami Satyananda Saraswati's activities and accomplishments in the rest of Europe during the years 1968 – 1983. To fill this gap in documentation it was decided to publish a series of volumes entitled, *The Teachings of Swami Satyananda Saraswati in Europe 1968 – 1983* of which the present volume is the fourth volume presenting the yoga practices and meditations given by Sri Swamiji in Europe during the years 1968 – 1971. The series is based on a very large data base of recordings of lectures, satsangs, yoga practices and meditations given by Swami Satyananda Saraswati which were mostly made by Rishis Arundhati and Vasishtha during their association with Sri Swamiji since 1968. The series will contain transcriptions of all the material in the database. The first three volumes contain lectures, the current volume contains practices and meditations taught and the series will be completed by volumes containing all

satsangs given. The tables of contents of the first three volumes are appended to the present volume for the information of the reader and to give a timely context for the techniques presented.

During editing we strive to preserve Sri Swamiji's words and phraseology as far as accuracy and correctness allow. Since Rishis Arundhati and Vasishtha were present at most of the venues documented they will provide contextual material allowing the reader to get some idea of the state of knowledge and practices of yoga at the time, the cultural atmosphere at the time and above all give some insight into the masterful, efficient, yet liberal, loving and friendly nature of Swami Satyananda Saraswati which all of his disciples and those who have had the good fortune of his darshan have come to treasure.

Hari Om Tat Sat

*Rishi Arundhati and Rishi Vasishtha
Satyanandashram Canada
Oct. 2018*

Swami Satyananda Saraswati

How does one describe the infinite number of facets of a siddha, one who has achieved the highest accomplishments or siddhis of all forms of yoga? The shastras say that such a one's nature is beyond definition, *anakhya*, and beyond words and thought.

One way of revealing the nature of Sri Swamiji is by means of his own words and the practical instructions given by him which should be preserved for posterity as accurately as possible so that they may serve to inspire yoga aspirants in the future as they have in the past. This we are trying to do in this series of volumes for that part of his teachings consisting of lectures, satsangs, meditations and practical sessions which were recorded by us in Europe between 1968 and 1983, or made available to us by Swami Pragyamurti in England, Swami Janakananda in Denmark, Swami Devatmananda in France and Swami Atmananda in Northern Ireland and other organizers of programs in Germany, Belgium, Switzerland, Spain and Holland. The material in our database and video recordings has been transcribed, entered into the computer and edited, and is presented in these volumes in their historical order preserving the actual words of Swamiji as far as editing for readability would allow. It is interesting to note that although Sri Swamiji gave many lectures on the same topic in the same year at different places or in subsequent years, no two lectures are identical and each lecture presents the topic from a different perspective.

Careful reading and study of these teachings will reveal many of the facets of Sri Swamiji's nature and it should be largely left to the readers to discover them for themselves. But nevertheless we will try to indicate what have been the facets of Sri Swamiji's personality that have impressed us the most over the years of our association with him from 1968 to the present.

Sri Swamiji was someone who had experienced the highest states of consciousness and who at the same time demonstrated supreme mastery of all aspects of practical life, which he viewed as the field of opportunity for furthering the spiritual evolution of mankind, both individually and collectively. One time in the early days of our association with Sri Swamiji, Rishi Vasishtha asked Sri Swamiji, "We have just heard of new terrible wars starting at present, and extreme suffering of the poor and disadvantaged due to this world wide strife amongst nations, religions and commercial concerns; and yet due to the widespread tourism of today one would expect that people of different races, nationalities would get to know each other better and would no longer be swayed by the falsehoods spread by war-mongering politicians and collectively resist participating in war. But the world does not seem to be getting any better, if anything it is becoming worse globally and not just locally as in the past and less technological periods. Why is the world not getting better as we hoped it would after the Second World War?" Sri Swamiji just said, "Vasishtha! Are you trying to deprive those who come after you of spiritual opportunity?" Thereby he clearly expressed his view of ordinary practical and worldly life. He also said in one of the lecture in these volumes. "Difficulties drive evolution!" This was also the sentiment of his

guru Swami Sivananda Saraswati who used to say, "Suffering is the crucible in which nature transforms man into super-man".

From a study of the teachings in these volumes it can also be seen that Sri Swamiji displayed a profound sensitivity to the needs of his audiences and contemporary events in the world at the time, thus presenting yoga and its practices in a manner relevant and acceptable to everybody regardless of station in life or previous exposure to yoga. But at the same time he was driven by the mission given to him by his guru to spread all forms of yoga from shore to shore and door to door in a pure, classical and rigorous form, but elucidated by insights obtained by direct personal experience as a result of his own yoga sadhana. In fact early on in his instructions to us he said that we should immediately begin to teach what we had learned from him and practiced under his guidance, and that we should teach only what we had practiced ourselves with success. He said that we know and have practically experienced enough to lead to success in attaining higher or deeper states of consciousness by persistently improving, increasing and intensifying our actual practice of what he had taught us.

But he also stressed that acharyas or teachers in the Satyananda (Bihar Yoga) tradition strive to obtain precise knowledge of the classical Sanskrit works on Yoga, Tantra, Veda, Puranas and Smritis, etc. Sri Swamiji gave Vasishtha the following advice before he asked him to give short introductory talks preceding some of his lecture just before mounting the podium. He would say, "Vasishtha, ten minutes on pranayama, classical!" Thus he indicated to Vasishtha the precise focus of what he was to say but this depended on

his knowing either Patanjali Yoga Sutras, Hatha Yoga Pradipika or Gerandha Samhita, for example.

In fact, Sri Swamiji consistently used a threefold structure in his approach to teaching any subject matter especially concerning Yoga and Tantra. Basically it involved presenting first a clear statement of the classical view of the matter quoting verbatim where possible. Secondly he would state what he personally had experienced and reasoned out for himself, that is, he would assume the attitude of, "After I have told you what is the case classically, I will tell you what I think!" Thirdly, he would say, "Now you reason out for yourself what you think!"

Vasishtha tells a funny story where this threefold principle of Sri Swamiji got him out of difficulty in front of a huge Indian audience in Toronto, Canada, where he was present on the speakers platform with the spiritual leaders of Sikhs, Jains, Hindus and Moslems. The first question that came from the audience was "What is your opinion of sex before marriage?" At that moment all the dignitaries on the platform turned towards Vasishtha expecting him to be the first to answer since they wanted to see how this European Swami would handle himself in this situation. Well it was easy using Sri Swamiji's principle. First he told the audience that the shastras say that it is not a good idea for the following reasons, etc. then he said that he however personally thought that a person who had had sex before marriage should not therefore be considered to be a bad person, etc and finally he said, "But of course you must make up your own mind about what you think!"

The third step in Sri Swamiji's approach to teaching clearly indicates complete absence of dogmatism in his

nature. He never asked us to believe or do anything just because some classical text or he said so but always encouraged us to use our own reasoning or *tarka*, to come to the same conclusion by ourselves, and only on this basis should we claim knowledge of the matter.

But above all Sri Swamiji stressed practical instruction over too much theorizing or discussing, without neglecting the presentation of a thorough scientific understanding of the practices and their results. Once the practices have been mastered and the resulting experiences are properly understood it is much easier to correctly explain theoretical aspects of yoga. As soon as Rishis Arundhati and Vasishtha met and were taught by Sri Swamiji, they immediately experienced that they needed to consult no further books nor seek any other teacher but that Sri Swamiji would give instructions wherever needed and asked for. Hence, it is a common experience for both Arundhati and Vasishtha that it was sufficient to meditate upon Sri Swamiji preceding any lecture or practical session they were to give and usually clear answers concerning what to do with the students would come to them. This has also been the experience of most of the sannyas disciples of Sri Swamiji throughout the world.

Concerning Sri Swamiji's personal behavior it can be said that in his public interaction with all he met, whether young or old, rich or poor, he was the epitome of common courtesy. He treated everyone with great and equal respect. He was everyone's friend. He was totally attuned to and devoted to serving the needs of others, physically, socially and spiritually. This devotion led to the development of the great variety

of successful socially uplifting aspects and activities at Ganga Darshan in Munger, Bihar and Rikhia Peeth in Jarkhand, as well as most centers of Satyanand yoga throughout India and the rest of the world. These activities are extensively documented already in many books published by the Yoga Publication Trust in recent years. Two of the most outstanding accomplishments in education and social transformation for the better are the creation of the two great and vivacious youth organizations, the Bal Yoga Mitra Mandal of Munger and the Kanyas and Batuks of Rikhia Peeth whose members number in the hundred thousands.

Sri Swamiji's personal life was the perfect example of simplicity, he kept around himself only a few bare essentials for personal hygiene and wore only two dhotis most of the time even sometimes in the cold climate of Europe as will be obvious from many of the photographs in this volume. However, his life was one of constant self-discipline and sadhana which was unsurpassed by anyone known to us and as confirmed by all his guru bhais in Sivananda Ashram, Rishikesh, as well as, by Swami Satsanghananda Saraswati, the first Peeth Ishvari of Rikhia Peeth, who attended upon Swamiji throughout much of the period leading up to his mahasamadhi, and who once remarked to Rishi Vasishtha that most people have no idea of the rigorous disciplined life that Sri Swamiji leads when he is not in public.

Sri Swamiji also had a profound and spontaneous sense of humor which would constantly lead to explosions of laughter amongst his audience resulting in a relaxed atmosphere which would allow him to prepare the ground for the acceptance of difficult or controversial points he had to make to rectify

misconceptions about Yoga and Tantra, as well as, making embarrassing revelations about the character of society in general or yoga practitioners in particular more acceptable to those concerned.

His mastery of his affairs of ordinary life were only short of miraculous. Everything he initiated bloomed into the great and effective intuitions and organizations promoting yoga and well conceived social service to the wider community which we can see today in India, Australia, Italy, Greece, Scandinavia, and throughout North and South America and most countries in the rest of the world.

Sri Swamiji personally designed most of the buildings at the Bihar School of Yoga in Munger and at Rikhia Peeth. These building are designed to attain maximum ease of cleaning and repairing, as well as, providing space for huge and varying numbers of residents, students, and visitors constituting an almost daily influx and change in such a way that housing can be reconfigured at a moments notice and in a most flexible and efficient manner.

Another aspect of Sri Swamiji's nature was his perfect ability to be accepted and respected in all levels of society and all walks of life from the rich and powerful to the poorest most disadvantaged, from intellectuals to those driven mostly by instinct, no matter what the level he would fit in while at the same time enhancing and raising the level of interaction and conversation of the present company. This demonstrated by example the nature of a true swami whose role in life is in Sri Swamiji's words, "To always be only uplifting at all times and all places and with every being you encounter in life." Furthermore, another of Sri Swamiji's definitions of the nature of a true swami

was, "We swamis are caretakers and distributors of wealth and resources given to us by the affluent in society due to their devotion to spiritual life, to those who are poor, destitute and neglected in society in such a way that it is uplifting in the sense of inducing lasting self-dependence and economic independence while preserving self-respect and respect for the time tested ways and customs of their own which they have pragmatically absorbed in their daily life and which give dignity to their existence even though they are the poorest of the poor. One can clearly see how his presence in Rikhia brought prosperity to that whole area consisting of poor indigenous villages and even to the neighboring town of Deoghar.

In so many ways Sri Swamiji displayed perfect wisdom in action. If wisdom means the ability to bring knowledge and skill to bear on life in a manner that is conducive to the welfare and spiritual evolution of the individual and society as a whole, then this type of wisdom on the part of Sri Swamiji is amply demonstrated by the effective functioning of the different types of educational and uplifting institutions established by him over the years, as is well documented in existing publications of these institutions.

Sri Swamiji ensured permanence and excellence in these institutions in two ways. To insure excellence he initiated a very effective way of choosing a successor who can by his example inspire aspirants to the highest level of their spiritual evolution which is operative even now in preparing further successors. To ensure permanence he fully involved the local population in the building, maintenance and modification of the ashrams, as well as, having both adults and particularly large numbers of children involved in the daily activities

of the ashram and even more so during the large ceremonial occasions where they participate fully. The people feel that it is their ashram and therefore it will exist permanently if it continues to provided excellence of inspiration, guidance, medical aid and education to the people.

In spite of the overwhelming powers of his nature Sri Swamiji always displayed humility. He always said that he was not a guru, but only the disciple of his guru Swami Sivananda. He said that we his disciples insisted on making him guru and that he never wanted it. He was also very open when required knowledge from anyone who had expertise in some special area, especially in science. He constantly wanted to know what the latest theories and experimental

results of science were. He was able to absorb even the most technical details very quickly and arrive at the basic principles involved, and he would then use this information in his next lecture. On the other hand if you spoke about something without proper knowledge or personal experience of the matter he would swiftly censure you for pretending to know more than you do and wasting everybody's time.

Finally, we can only say that we could go on for many pages and never run out of ways to describe the many facets of the jewel , Sri Swamiji Satyananda. Everyone we interacted with living at Ganga Darshan and Rikhia Peeth and who have served Sri Swamiji for many years say that to this day, every day, they discover another way in which Sri Swamiji displayed his spiritual genius and organizational skills in even the smallest aspect of the overall functioning of the legacy we call Satyananda Yoga or Bihar Yoga.

Hari Om Tat Sat

Meeting with a Paramahansa

Rishi Arundhati

In 1968 when Sri Swamiji made his first world tour, he had scheduled a stop in Vienna, Austria. There Rishi Vasishtha and I had the good fortune to meet him and learn so much from him in a very short time. I had been introduced to yoga asanas a couple of years earlier by Ma Yogashakti and through her came to hear about Sri Swamiji. But no one person can really tell you about Sri Swamiji because he was so perceptive it was as if he was reading your soul. To those with whom he came into contact, what you think you know about him is usually very personal. His intuition was what really impressed me. It was almost as if you had to say nothing yet he knew your needs and in his very gentle and loving way gave guidance that could totally change your life. Even today I am eternally grateful that I had the opportunity to meet such an advanced soul.

When Sri Swamiji gave lectures or taught asanas, pranayama or meditation techniques he seemed to speak to everyone regardless of the number of people in attendance. This is why I always thought of him as an incarnation of Krishna, because like the Gopis who all thought they were dancing with Lord Krishna, many of my colleagues and students expressed the thought that when Sri Swamiji was speaking, that he had spoken directly to them.

His instructions when teaching asanas, pranayama, mudras, bandhas and meditations were very simple and very easy to follow even though later I came to realize that he was introducing us to a very advanced form of yoga. Vasishtha was the first to introduce me to yoga but he was immersed in the philosophy and meditation so that too was my introduction to yoga. I had no idea about mudras and bandhas or for that matter even chakras. So having learned the breathing and postures of suryanamaskara earlier, I still was a total novice when it came to the practices associated with hatha yoga and for sure those of kriyayoga.

After Sri Swamiji left Vienna, I made a point to transcribe all the sessions that he gave and forwarded

them to Munger, some which were later printed in the book Meditation from the Tantras. When I saw Sri Swamiji again in Vienna in 1969, he gave me some more advice about how to prepare the meditations for publication. I had just translated the recording and typed it up in long paragraphs which he suggested that instead of preparing them in that form, I should use a form similar to poetry. He was absolutely right, it does make for easier reading and if one is using a transcript for giving the practice, it certainly is a more useful approach to the presentation. So this was another lesson that I learned from him. Thus in this volume of techniques that he taught between 1968 and 1971, I have followed his advice in presenting his teachings.

Today in preparation for any sadhana that I am doing personally, I do pranam mentally to all my gurus, Vasishtha who introduced me to yoga, Paramahansa Satyananda for his love, wisdom and guidance and to Paramahansa Niranjananda who is still guiding my evolution and my path to self-discovery. To them all I am eternally grateful.

Rishi Arundhati

1968

March

Sri Swamiji revisited Swami Sivananda's Samadhi at Rishikesh to seek guidance and blessings for the forthcoming world tour.

April–October

Sri Swamiji travelled to Mumbai to conduct a yoga program and then, accompanied by Yogamaya, commenced his first world tour, visiting Malaysia, Singapore, Australia, Japan, USA, Canada, England, France, Holland, Sweden, Austria and Italy.



Summary 1968

First day: The first lesson that Sri Swamiji taught in Vienna in 1968 was yoga nidra. In the yoga nidra practice his instructions were to assume shavasana and to take time at the beginning to make ourselves as comfortable as possible and to keep the eyes closed throughout the practice. His advice about the practice was that it would bring total relaxation and sleep but we should try to remain awake all throughout and that if sleep came or we became caught up in thinking, that when we became aware again we should just pick up the practice from where it was and go on. He also stressed that one should take some time at the beginning of the practice to make sure that one was completely comfortable; that one should not start immediately. And before starting the practice to develop the consciousness in the mind in this way, "now I am going to practice yoga nidra, now I am going to practice psychic sleep. That in this practice of psychic sleep I shall keep myself awake all throughout. And completely relaxed to say mentally, my mind is free . . . my body is free . . . I am preparing for relaxation . . . I am listening to the instructions." Then the awareness of the whole body and the awareness of I am.

Next was to make a resolve, which should be repeated at the beginning and at the end of the yoga nidra practice. If we had a resolve to use it but if not then to take time to discover a resolve for ourselves and the resolve that one had to discover for oneself should not be lengthy, should not be ambiguous but should be very clear, direct and short. He stressed that one should practice the same resolve for some time and

that the resolve made in yoga nidra would come to fruition in one's life.

After making the resolve one was to be aware of the whole body once again from head to toes and afterwards came the next practice of psychic sleep, rotation of awareness. Here he explained that he would direct our awareness throughout the body and we were to be aware of that part of the body that was named without moving it. Secondly we were to say the name of that body part mentally, either with him or after him and that he would begin slowly but gradually gain speed, so one should not concentrate too hard but just be aware.

He directed our awareness starting at the right hand thumb, down to the toes of the right foot. Then the same again before doing the same practice starting with the left hand thumb to the left toes. Then starting from the toes and ending up with the fingers both right and left. This he repeated several times, then the back of the head to the tips of the toes again and back up to the back of the head again which he led us through twice before going to the front of the body. From the



top of the head, the crown to the toes, then back to the top again which he repeated once again.

After checking up on ourselves to be sure we were awake he directed our awareness to the inner parts of the body from tongue to the kidneys to the whole abdomen internally. This was repeated starting from the top again to the whole abdomen internally, covering the major internal organs. Then the awareness of the major parts of the body, and finally visualizing the whole body.

Again after reminding us to check if we were sleeping or awake, dissipated, or drowsy, he took our awareness to the bottom of the spinal cord to the perineum, then to bottom of the spinal cord, behind the navel in the spinal cord, behind the heart in the spine internally, to the neck, to the top of the spinal cord in the smaller brain, then to the top of the head, at the crown and from the crown down to the perineum which he repeated twice.

Again he reminded us to check if we were awake or sleeping before instructing us to see the whole body as if we were seeing ourselves in a large mirror hanging over us and to try to see our whole body. We were to see the whole body as an object, as he was seeing us we were to see ourselves.

Then we were asked to concentrate on different things he would name and to visualize them. Some of the items to visualize were, a blue lotus on a blue lake, a burning candle, an inverted red triangle, a flame of burning fire, a snow-capped mountain, a star in the sky, running in showers, torrential rain, a garden, stretches of landscape, a swimming pool, a tiger and to experience feelings of heaviness, drowsiness, heat to name a few.

Relaxing all efforts we were to draw the mind outside and become aware of our surroundings. Once again we were to remind ourselves that we were practising yoga nidra and to practise the resolve once again. Then with eyes closed to make physical movements of the body and prepare ourselves to get up. Then to get up and open our eyes.

Second day: The following evening began the classes of asanas, pranayama, mudras, bandhas which remained relatively the same for four consecutive evenings but during each session he introduced a different form of meditation.

Shakti Bandha Asanas: In the first class he taught what he called shakti bandha, which he translated as energy block exercise which were to remove energy blocks throughout the whole body. These asanas were a series of six variations of vajrasana. Having a demonstrator, he only gave the necessary instructions with each of the six asanas.

The first asana was vajrasana with the fingers interlocked with the palms resting on the chest. While maintaining this asana, the instructions were to concentrate on the body and the breath with the eyes closed which he later called meditation.

Then in the second asana with eyes open we were to increase the distance of the knees and place the palms on the knees and concentrate on the nose tip, then with closed eyes concentration on the breath; this asana he called mandukasana later he called it bhadrasana.. The eyes open and nose tip gazing then eyes closed and breath awareness was repeated 3 times.

In the third asana, keeping the knees apart, then the hands were to be placed palms down on the floor between the knees with the fingertips towards the

body, simhasana. The head was to be raised and a little pressure at the hips to create an arch and then to look up. Then to relax a little then look up again, relax and repeat the asana once again then relax.

Bringing the knees together for the fourth asanashashankasana, the arms were stretched above the head while inhaling. While exhaling bending forward with forehead and hands to the floor; holding the breath out then coming back without breathing in until half way up and freeing the lungs. Starting again with the exhalation and forward bending with the abdomen and chest on the thighs and arms straight as far as possible. On the third time repeating this with the breath held out, concentration was to be on the backside of the solar plexus. This was done 4 times on the first evening but by the end of the fourth session, it was repeated 7 times.

The fifth asana he called energy block, shaktibandhasana. The fingers were interlocked behind the back, and the asana was described as the counterpose to the previous asana. Inhaling, the breath was held inside then bending forward bringing the chest and abdomen to the thighs and forehead to the mat. The arms were lifted off the back and stretched upwards as far as possible and finally gently moved from side to side, stressing that the eyes are closed during this asana and most importantly that the chest and spine do not move, only the arms and shoulders. Then returning the arms back down against the back and returning to the upright position before exhaling. Done 4 times in all on the first day.

The sixth asana in this series ushtasana, the instruction was from vajrasana to kneel up with the body straight. This asana was done in two stages.

First stage was with the hands on the hips and bending slowly backwards. He cautioned that in this asana you only bend the spinal column backward and there should be no stretching or straining in the knee or thigh muscles. He reminded that leaning in the knees was doing the asana incorrectly, that the thighs and the lower leg should make a 90 degree angle when done properly. Finally, in the second stage, placing one hand on the heel or ankle, then placing the other hand on the other heel or ankle. He warned that if it was impossible to do the final pose without complete relaxation, then to do only half. This was repeated and then one was to relax.

In this first of the four sessions of these asanas, he reminded us that the first asana was meditation, concentrating on the body and breath for about 5 minutes. Second one with thighs apart concentration on the nose tip.. The third pose, the lion's pose with the fingertips pointing inward gazing upward and the fourth, the pelvic toning pose with hands stretched out forward. The fifth one was the energy block. In the fourth, the breath is exhaled and held out and in the fifth one the breath in inhaled and held in. In the fifth the breath in and out are done only while upright in vajrasana. The sixth was the camel pose. He called these the asanas belonging to the energy block which helps to eliminate any energy block taking place in any part of the body and lethargy in the system.

Following this set of asanas the next set he called flexibility exercises and these asanas he called pawanmuktasana which he said meant anti-rheumatic exercises.

The base position was used sitting with the legs outstretched in front of the body with the hands properly

placed on the floor with a slight backward inclination of the body. The pawanmuktasana exercises done were flexing the ankles, rotation of ankles individually then both clockwise then counter clockwise. For the knees, with fingers interlocked behind the right knee, bending the knee and bringing it close to the chest then straightening it, without jerking. Then the same was done with the left knees.

With the feet back together and the arms outstretched; the fingers were stretched then with the thumbs inside making a fist. Next was circling the wrists, first right, then left, then both in a clockwise and counter clockwise motion. Then with arms stretched forward at shoulder height, slowly bending the elbows and touching the shoulders slowly and rhythmically. For the shoulders he taught forward and reverse rowing motions as if rowing a boat with oars.

Then with the hands to the sides, a neck exercise was taught which he cautioned should be done with as much relaxation as possible and the least amount of tension because this involves the ear drums. With great relaxation to roll the head three times in one direction and three times in the other direction with the eyes closed.

Then lying down to breathe in and draw the right knee up to the chest, lock it by wrapping the arms around the leg and press the knee to the chest with the breath in and releasing the leg back to the floor while breathing out. This was then done with the left knee up and with both knees up together, this he called one round. Eyes were to be closed and seven rounds were to be repeated.

Pranayama Practice: The first pranayama was bhastrika meaning bellowing, which he called lung

cleaning which should be done in a comfortable position with the eyes closed. First with the left nostril, breathing in and out with a little pressure then with the right nostril. With spinal cord straight, the left hand in a disciplined position and inhaling and exhaling twenty times with right, then left and then both nostrils. The twenty times should be followed by a deep inhalation and retention. Then he added instructions for jalandhara bandha which was to be done during the retention then to release jalandhara and exhale. Most important he cautioned was never to inhale or exhale while in the locked position. He stated that by locking the chin in jalandhara bandha properly one is strengthening the heart, because the coronary muscles are strengthened by jalandhara bandha.

The second pranayama was ujjayi which he called psychic breathing. It should be done with closed eyes and a peculiar sound produced by raising the root of the tongue against the soft palate to produce the sound of snoring. Ujjayi should be practised in the spinal cord; while inhaling the awareness ascends from the bottom of the spinal cord to the top and when exhaling the awareness descends from the top down to the bottom. With inhalation and exhalation one is to feel as if the consciousness is ascending and descending through the spinal cord.

On the three following evenings the same two sets of shakti bandha and pawanmuktasana were repeated and with each successive session, less instructions were given, sometimes just saying the name of the asana or simply giving the number of times they were to be done. See transcripts of the classes to see how he taught the same practices over the four evening sessions. This is important because sometimes he gave

more information about asana practise in general; for example, to always remember that yoga asanas should be practised with concentration, one pointedness and mental relaxation. Also on the second evening the exercise called leg lock pose two was introduced. In this practice while inhaling and bringing the legs up and clasping them, then exhaling and pressing the abdomen with the legs and raising the head and touching the nose to the knees. While inhaling returning only the head to the mat and relaxing the pressure on the abdomen but keeping the knees up and clasped so as not to lose the pose. This was repeated 7 times without losing the pose in between.

On the second evening, from the vajrasana position, he taught another mudra/bandha. From vajrasana, right leg was stretched out and one was seated on the ankle or sole of the left foot as comfortable as possible. Breathing in was done through the right nostril then the anus contracted, ashwini mudra or mulabandha, and then jalandhara bandha, the chin locked, then reaching forward holding the toes of the outstretched right foot, utthanpad. There retaining breath as long as possible before releasing the toes, chin, anus and coming back to the original position then breathing out through the right nostril. This practice was then repeated with the left leg outstretched using the left nostril and finally with both legs outstretched using both nostrils.

Here he explains that mulabandha, which is one of the best methods of overcoming depression. Anytime one feels depressed or does not feel like doing anything or loses interest in life or work at that moment one should practise this mulabandha and anytime one feels sleepy but must stay awake one should practice this mulabandha. On the third evening this breathing was

done with bhastrika, starting at the left leg outstretched using the left nostril 20 times then inhalation with mulabandha, jalandhara bandha and, utthanpad, then release toes, chin, anus then exhalation. This was repeated with the right nostril and then stretching both legs and breathing in both nostrils, locking anus, locking chin, taking the toes retain the breath, releasing all the locks and breathe out.

The practice of ujjayi remained the same for the following evening sessions.

Meditations: At the first evening session the meditation was called Techniques: Asana, Pranayama, Mudra, Bandhas, Ajapa Japa. Instructions were given for sitting with spinal cord straight, becoming steady and not starting meditation immediately but taking some time before starting while readjusting one's position and making oneself comfortable with eyes closed. *He said the first rule of meditation is that you do not start at once.* The first practice was to be aware of one's thoughts by asking oneself "What am I thinking?" Not to suppress any thought but to become the seer and not the thinker, without attachment to any thought.

Then OM chanting was done which he demonstrated with a short O sound and long M sound with awareness ascending and descending in the spinal column, then with ujjayi breath with awareness ascending and descending the spinal column and finally one's own mantra or SoHam mantra added, So on the ascending breath and Ham on the descending breath. Then finally withdrawing mind to the inner side of the forehead and seeing it from inside like the front wall of the room. In the same manner one sees the ceiling, back wall, left and right side walls and finally seeing the floor, then seeing the small opening at the back of the floor

downwards which goes into the spinal cord. Finally, to become aware of the external environment without opening the eyes but changing the physical position and relaxing.

Then he reminded us of what we did. First was preparation for meditation, then awareness of thoughts, then chanting OM in the spinal cord, then concentration on breath in spinal cord, then practice of mantra in the spinal cord, ending with concentration on the inner space, then opening the eyes.

The second evening session the meditation is called Techniques: Asana, Pranayama, Mudra, Bandhas, Nada Yoga and it begins with ujjayi pranayama in the spinal cord. Thereafter, the ears are plugged and a hum is produced, mentally chanting OM at the same time, followed by concentration on some form or symbol on the interior wall of the forehead.

The third evening session the meditation is called Techniques: Asana, Pranayama, Mudra, Bandhas, Trataka and Nada Yoga. It begins with an explanation of trataka and its purpose, e.g. preceding yoga nidra to offset insomnia, called type one of trataka; or for removing toxins from the optic system, called type two of trataka, focussing on after image. This can also be used for dealing with insomnia, but it is mainly used for preparing and relaxing before concentration and meditation. Finally, nada yoga is practiced as taught in practice six above.

The fourth evening session the meditation is called Techniques: Asana, Pranayama, Mudra, Bandhas, Japa Yoga, by practising mental japa on the eyebrow center. But initially OM is chanted to understand what is required. This is then followed by mental japa on the eyebrow center.

Yoga Nidra – Psychic Sleep

Vienna, Austria, 7 September 1968

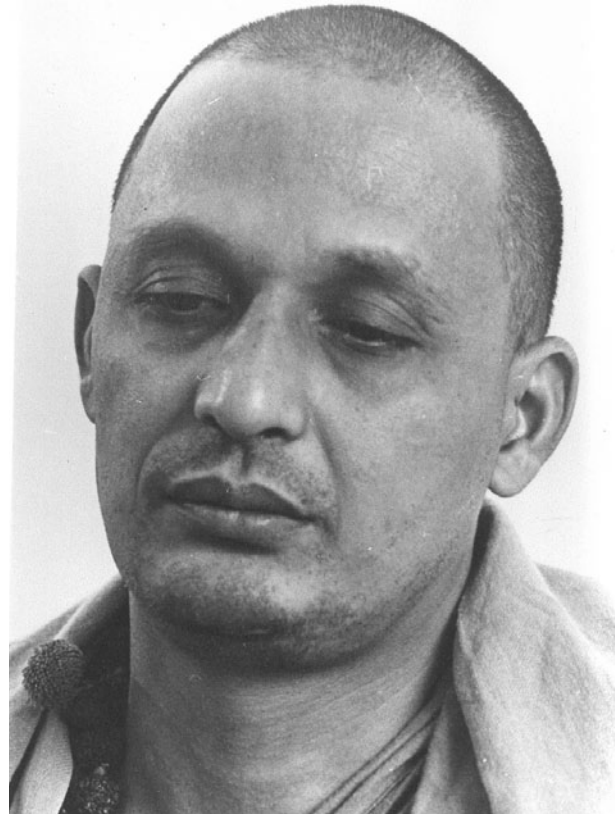
Lie down in shavasana, the corpse pose . . .
And now psychic relaxation begins . . .
Kindly close your eyes. . . .
and make yourself physically comfortable . . .
You can readjust your physical position
for some more time if you like . . .
Do not open your eyes until the whole practice is
over . . .

Try to follow all the instructions mentally and not
physically . . .
Make yourself free from all intellectual analysis and
intellectual understanding . . .
You have to follow the instructions automatically . . .

There will be physical relaxation, mental and psychic in all
(5 second pause) you have to keep awake all throughout
. . . Do not sleep . . . When relaxation becomes deep,
sleep does come but you should try to keep yourself
completely awake from time to time by thinking, I am
awake, I am awake, I am awake. (10 second pause) From
time to time in between the relaxation you will have to
keep yourself awake and check up on the condition or
the position of your consciousness. (10 second pause)
Sometimes in between the practices you may
be able to understand or you may not, does
not matter follow the voice. (12 second pause)

And when you begin the practice of psychic sleep or of
sleepless sleep everyday, you should give at least seven
to ten minutes to yourself to make yourself physically
calm and steady . . . and do not begin your practice all
of a sudden. (5 second pause)

And develop the consciousness in your mind in this
way . . . now I am going to practice yoga nidra . . .
now I am going to practice psychic sleep. (10 second
pause) In this practice of psychic sleep I shall keep
myself awake all throughout. (10 second pause)
And develop in your mind the experience which you



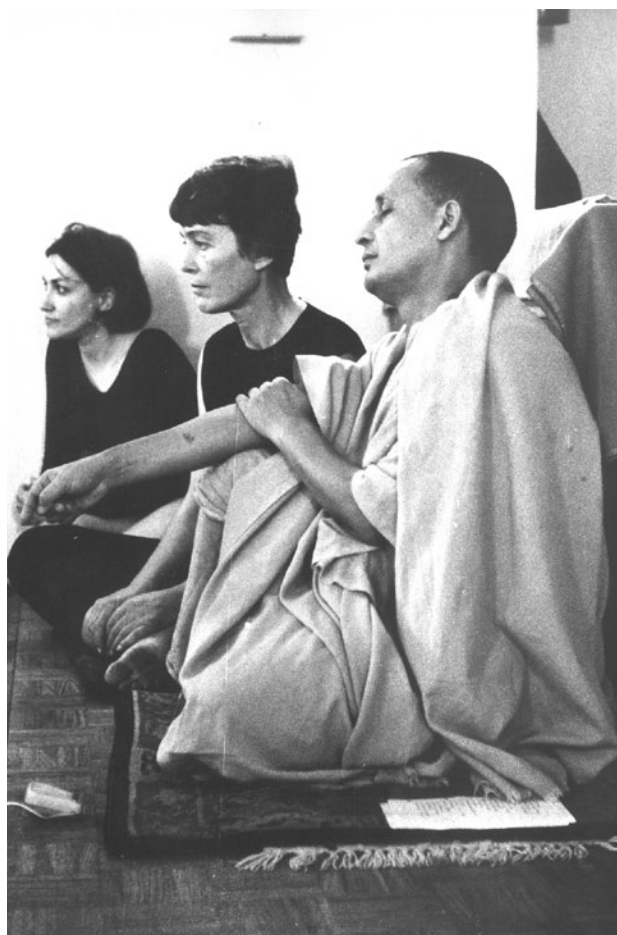
have at night when you go to bed completely relaxed.
(5 second pause)

And completely relaxed say in your mind, my mind is
free. . . my body is free . . . I am preparing for relaxation
. . . I am listening to the instructions. (10 second pause)
This way every day you have to prepare yourself about
ten minutes for the psychic relaxation. (5 second pause)
If thoughts come from time to time and disturb you, it
does not matter . . .
If thoughts come from time to time in between, it does
not matter. (10 second pause)

Now develop the awareness of the position of your
physical body, right from the top to the toes . . . and
say in your mind I am, (5 second pause) Develop the
awareness of I am. (5 second pause)

Complete awareness of the whole body . . . complete
awareness of the whole body . . . complete awareness
of the whole body . . . complete awareness of the whole
body. (10 second pause)

And at this moment you have to say a resolve . . . you have
to decide a resolve . . . you have to discover a resolve . . .
you have to make a resolve for yourself. (5 second pause)
Do not be in a hurry to decide a resolve for yourself but
try to discover one for yourself. (5 second pause) The
resolve will have to be very simple . . . simple resolve
. . . simple resolve . . . simple resolve (5 second pause)
Try to find out one for yourself. (10 second pause) The
resolve that you make during the practice of psychic
sleep will come to happen. (10 second pause) The mind
is becoming receptive to the resolve. (5 second pause)
When intellectual awareness becomes absent and
simple awareness expresses itself, then the resolve
becomes effective . . . and the resolve that you have to



discover for yourself should not be lengthy, should not be ambiguous . . . should be very clear, direct and short. (10 second pause)

Even as you prepare the earth soil and sow the seed, in the same manner you have to sow a resolve. (5 second pause)

It is not necessary that you have to make a resolve today, but you have to find out one for

you . . . the easiest one and a practical one . . . Once you have found out a resolve for yourself, carry it on a number of times and carry it on for every day for more than ten days during this practice. . .

The resolve has to be practiced twice, once in the beginning of psychic sleep and once in the end. (10 second pause)

The resolve that you make during the psychic sleep is bound to come to pass in your life . . . it is bound to fructify without any doubt. (5 second pause)

If you can convince your mind you can do anything . . . When intellectual consciousness recedes and subconscious begins to manifest the resolve that is made comes to pass and comes to happen in life. (5 second pause)

When the intellectual personality recedes, is eliminated, and when the subconscious personality expresses itself, then the resolve that you made comes to pass and comes to happen. (15 second pause)

And after you have made your resolve you should again switch onto the awareness of the physical body, the whole body right from the top of the head to the toes in the form of I am, I am, or my body, my body. (10 second pause)

Think of the whole body at one time, at a glance, at a thought . . . Develop whole body awareness at one moment I am my body, I am my body . . .

in this way you think mentally and go on developing the awareness of the whole body. (5 second pause)

Then again think I am awake, I am listening to the instructions. . . . I am not sleeping I am not drowsy I am conscious of external sounds . . . But, I am relaxed and I can sleep any moment and I have to be awake. (10 second pause)

The first practice in psychic sleep begins . . . rotation of consciousness through different centers of the body . . . Repeat the name of the particular organ in your mind and try to develop the awareness of that particular organ of the body . . . just for a moment, not for a very long time. (5 second pause) For instance, if I say right hand thumb you have to say in your mind right hand thumb and think for a moment of the right hand thumb without moving it, and then go to the next . . .

I will lead your consciousness to the different parts of the body and the speed will be somewhat greater, keep yourself quick. (5 second pause) Do not concentrate too intensely, just develop the awareness and try to move the mind as quickly as possible and as quickly as you are instructed by me. (5 second pause) If at any time you are not able to keep up with the speed, it does not matter, go ahead to the next . . . In the first round I will be slow, then I will gain speed . . . and say mentally the name of the particular organ which I will instruct. (5 second pause)

Please remember and please understand that you will have to say the name of the particular organ mentally. (10 second pause)

Say mentally right hand thumb and think of the right hand thumb second finger . . . third . . . fourth . . . fifth . . . palm . . . wrist . . . elbow . . . shoulder . . . armpit . . . waist . . . hip . . . thigh . . . knee . . . calf muscle . . . ankle . . . heel . . . sole . . . right toes first . . . second . . . third . . . fourth . . . fifth. . . Again, repeat these names mentally . . . repeat these names mentally . . . repeat these names mentally with me or after me . . . Right hand thumb, second finger, third fourth, fifth, palm, wrist, elbow, shoulder, armpit,



waist, hip, thigh, knee, calf muscle, ankle, heel, sole, right toes one, two, three, four, five.

To the left side, left thumb, second finger, third, fourth, fifth, palm, wrist, elbow, shoulder, armpit, waist, thigh, knee, calf muscle, ankle, heel, sole, left toes one, two, three, four, five. Left again, left thumb, second finger, third, fourth, fifth, palm, wrist, elbow, shoulder, armpit, waist, hip, thigh, knee, calf muscle, ankle, heel, sole, left toes, one, two, three, four, five.

Now go to the right toes, take your mind to your right toes . . . take your mind to your right toes . . . from the bottom you start now . . .

Right toes one, two, three, four, five, sole, heel, ankle, calf muscle, knee, thigh, hip, waist, armpit, shoulder, elbow, wrist, palm, right thumb, second finger, third, fourth, fifth.

Go to the left toes . . . go to the left toes . . . go to the left toes . . . left toes one, two, three, four, five, sole, heel, ankle, calf muscle, thigh, hip, waist, armpit, shoulder, elbow, wrist, palm, left thumb, second finger, third finger, fourth finger, fifth finger.

Right again, from up to down, right hand thumb, second finger, third, fourth, fifth, palm, wrist, elbow, shoulder, armpit, waist, hip, thigh, knee, calf muscle, ankle, heel,

sole, right toes one, two, three, four, five, sole, heel, ankle, calf muscle, hip, thigh, waist, armpit, shoulder, elbow, wrist, palm, right thumb, second finger, third, fourth, fifth.

Go to the left from the top, left hand thumb, second finger, third, fourth, fifth, palm, wrist, elbow, shoulder, armpit, waist, hip, thigh, knee, calf muscle, ankle, heel, sole, left toes, one, two, three, four, five, sole, heel, ankle, calf muscle, hip, thigh, waist, armpit, shoulder, elbow, wrist, palm, left thumb, second finger, third, fourth, fifth.

Go to the back side, to the back side, take your mind to the back of the head which is touching the ground, the back side of the head, the back side of the head which is touching the ground, right shoulder blade, left shoulder blade, spinal cord, right hip, left hip, right buttock, left buttock, right side underneath the thigh (hamstring), left side underneath the thigh, right calf muscle, left calf muscle, right ankle, left ankle, right heel, left heel, right sole, left sole, right heel, left heel, right ankle, left ankle, right calf muscle, left calf muscle, right side underneath the thigh, left side underneath the thigh, right buttock, left buttock, right hip, left hip, spinal cord, right shoulder blade, left shoulder blade,

Behind the head, again, behind the head, right shoulder blade, left shoulder blade, spinal cord, right hip, left hip, right buttock, left buttock, right side underneath the thigh, left side underneath the thigh, right calf muscle, left calf muscle, right ankle, left ankle, right heel, left heel, right sole, left sole, right heel, left heel, right ankle, left ankle, right calf muscle, left calf muscle,

right thigh under, left thigh under, right buttock, left buttock, right hip, left hip, spinal cord, right shoulder blade, left shoulder blade, behind the head.

Go in front at the top of your head, the top of your head, the crown, the top of the head, the crown, the crown, the forehead, right eyebrow, left eyebrow, center of the eyebrow, right eye, left eye, right nostril, left nostril, right cheek, left cheek, right ear, left ear, upper lip, lower lip, chin, throat, right chest, left side of the chest, the whole chest, navel, upper abdomen, lower abdomen, right abdomen, left abdomen, right pelvis, left pelvis, right groin, left groin, right thigh, left thigh, right knee, left knee, right toes, left toes, right toes, left toes, right knee, left knee, right thigh, left thigh, right groin, left groin, right pelvis, left pelvis, right abdomen, left abdomen, lower abdomen, upper abdomen, navel, whole chest, right chest, left chest, throat, chin, lower lip, upper lip, right ear, left ear, right cheek, left cheek, right nostril, left nostril, right eye, left eye, right eyebrow, left eyebrow, center of eyebrows, the forehead, the crown, the crown, the crown, the crown.

Again, the crown, forehead, right eyebrow, left eyebrow, center of the eyebrows, right eye, left eye, right nostril, left nostril, right cheek, left cheek, right ear, left ear, upper lip, lower lip, chin, throat, right chest, left chest, both together, navel, abdomen upper, lower, right, left, right pelvis, left pelvis, right groin, left groin, right thigh, left thigh, right knee, left knee, right toes, left toes, right knee, left knee, right thigh, left thigh, right groin, left groin, right pelvis, left pelvis, abdomen upper, lower, right, left, navel, whole chest, right chest, left chest, throat, chin, lower lip, upper lip,

right ear, left ear, right cheek, left cheek, right nostril, left nostril, right eye, left eye, right eyebrow, left eyebrow, center of eyebrows, the right temple, the left temple, the crown, the crown, the crown, the crown, the crown.

I am not sleeping, I am awake I am not sleeping, I am awake I am not sleeping, I am awake . . .

Now the inner parts of the body . . . Take your mind to your tongue, tongue, teeth, palate, tongue, teeth, palate, inside the nose with the breath, inside the nose, ascending and descending both. Inside the nostrils and inside the nasal orifices which open in the glottis inside, brain, large brain, inner nasal orifices which opens in throat, the throat through which the wind passes, the right lung, right lung, left lung, feel it with the breath . . . Feel the lung by filling the lungs, right lung, left lung, the heart, feel the heart by concentrating on the heartbeat, this is the easiest. Take your mind and go to the heart beat in the heart. . . the heart, go on speaking mentally, the heart, if you speak the concentration will become intense, the heart, now go to the alimentary canal, the canal which carries the food from the mouth to the stomach, the alimentary canal, the food carrying canal, it is something like a tube, the food goes down through this canal into the stomach, try to feel it with breath, stomach, liver, the liver, the stomach, kidneys, kidneys, the whole abdomen, internally the whole abdomen, the whole abdomen internally, the whole abdomen internally, start from the top . . .

Again, the brain, the brain, the brain, the nasal orifices internally, tongue, teeth, palate, eardrum right, eardrum left, the throat, alimentary canal, right lung,

left lung, heart, stomach, liver, kidneys, the whole abdomen . . .

Again from up, try to think, try to think, try to think internally, the brain, the nasal orifices internally, right eardrum, left eardrum, tongue, teeth, palate, throat, alimentary canal, right lung, left lung, heart, stomach, liver, kidneys, abdomen internally, abdomen internally . . .

Now the major parts of the body, the right leg, the left leg, both legs together, right arm, left arm, both together, the whole of your back, the whole of your front, the head, the whole body, visualize the whole body, visualize the whole body . . . Say whole body and visualize the whole body, intensify your awareness, the whole body, the whole body, the whole body, now take your mind into the spinal cord at the bottom . . .

Check whether you are awake or you are sleeping or you are drowsy or dissipated . . .

Check yourself whether you are sleeping or awake, and say I am awake . . .

Go to the bottom of the spinal cord in the perineum, take your mind to the perineum, take your mind to the perineum, say in your mind perineum and think of it; a little at the bottom of the spinal cord, where the spinal cord terminates; go up behind the navel, just behind the navel in the spinal cord internally; go behind the heart in the spinal cord internally; go up in the neck; at the top of the spinal cord in the smaller brain; go to the top of your head; and in your crown . . .

Again a backward movement, the crown, the top of the head, back of the head, neck, behind the heart,

behind the navel, bottom of the cord, perineum, again, perineum, perineum, bottom of the cord, bottom of the cord, behind the navel in the spinal cord, behind the navel, behind the heart, behind the heart, neck, neck, behind the head, behind the head, top of head, the top, the crown, the crown, the top, the top, the top, behind the head, behind, behind, neck, neck, neck, behind the heart, behind the heart, behind the heart, behind the navel, behind the navel, behind the navel, bottom of the cord, bottom of the cord, bottom of the cord, perineum, perineum, perineum . . .

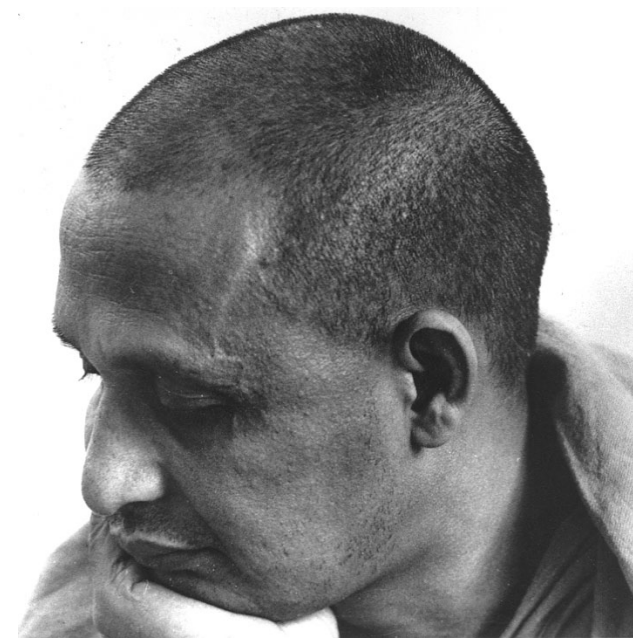
I am awake, I am awake, I am conscious, I am conscious . . .

The whole body, try to see the whole body as if you are seeing yourself in a mirror . . . As if a great mirror is hanging over you and you are trying to see your own body . . . You are trying to see your own reflection . . . Try to see your body; see your body as an object, your head, your arms, your chest, your legs, your clothes . . . Everything as I am seeing you, as I am seeing you, in the same manner you have to see yourself as an object . . . Look at the mirror, see yourself in the psychic mirror, my reflection, my body, my reflection and my body . . .

And now concentrate on different things that I will be telling you . . . Remain alert . . . I will name a lot of things and you will have to say the same thing mentally and try to develop the vision of those things . . . If you become able to develop the visions in means that your relaxation for the time being is complete and if you are not able to visualize it means that you need a little more practice . . .

Blue lotus over the lake . . . blue lotus over a lake . . . blue lotus over a lake . . . a burning candle . . . a burning candle . . . a burning candle . . . experience of drowsiness . . . experience of drowsiness . . . experience of drowsiness . . . experience of heat . . . experience of heat . . . experience of heat . . . experience of heaviness in the body . . . heaviness . . . heaviness . . . an inverted red triangle . . . an inverted red triangle . . . an inverted red triangle . . . flame of burning fire . . . flame of burning fire . . . flame of burning fire . . . experience of heat . . . experience of heat . . . snow-capped mountains . . . snow-capped mountains . . . stretches of landscape . . . stretches of landscape . . . stretches of landscape . . . a star . . . a star in the sky . . . a small point of star . . . pink rose . . . pink rose . . . a honey bee . . . honey bee . . . honey bee . . . a big bird flying in the air . . . flying bird . . . flying bird . . . a boat sailing over a lake . . . sailing boat . . . sailing boat . . . starlit sky . . . starlit sky . . . starlit sky . . . experience heaviness . . . experience heaviness . . . experience heaviness . . . your own breath . . . your own breath . . . your own breath . . . dark night . . . dark night . . . blue lotus over a lake . . . blue lotus over a lake . . . blue lotus over a lake . . . running in showers . . . torrential rain . . . torrential rain . . . green leaf . . . any green leaf . . . green leaf . . . garden . . . garden . . . yellow flowers . . . yellow flowers . . . swimming pool . . . swimming pool . . . green grass . . . a big garden . . . inverted triangle . . . a tiger . . . a tiger . . . a tiger . . . the whole body . . . the whole body . . . the whole body . . . Try to see your whole body in the psychic mirror . . .

Relax all efforts, draw your mind outside, make yourself extrovert . . .



Become aware of your surroundings . . . I am practicing yoga nidra. I was practicing yoga nidra . . . I am lying quiet . . .

Now again you will have to practice the resolve at this moment when you have become more responsive . . . Make the resolve and repeat the resolve . . . make the resolve and repeat the resolve . . . make the resolve and repeat the resolve . . . One and the same resolve . . . do not change it . . . the same resolve . . . Your subconscious is exposed to resolves now . . . Now keep your eyes closed and make physical movements of the body and prepare yourself to get up . . . Keep eyes closed, keep eyes closed but make movement with the body . . . Prepare yourself to get up . . . Now get up and open your eyes . . .

Hari Om Tat Sat

Techniques : Asanas, Pranayama, Mudra, Bandhas, Ajapa Japa

Vienna, 7 September 1968 - Session 1

Shakti Bandha Sadhana

Now please sit down with folded knees, (vajrasana) and raise your hands, fingers interlocked, on your chest. . . .

And close your eyes . . .



And before you practice asanas concentrate a little . . .
Concentration of the breath . . .
Concentrate on the breath with the eyes closed . . .

Now open your eyes . . .
Increase the distance of your
knees . . . (mandukasana)
And place your palms over the knees . . .
And concentrate on the tip of the nose . . .
Close your eyes, concentrate on breath . . .
Open your eyes and concentrate on the tip of the nose
again . . .
Close your eyes and concentrate on the breath . . .

And now go to the third one (simhasana) which
is palms down, fingertips towards the body . . .
Take your head as far back as possible
and put a bit of pressure on your hips . . .
And look up . . . relax a little . . . again look up . . . relax . . .

Now bring your knees together . . .
Breathe in and raise your hands above your head . . .
Breathing out bend forward . . . (shashankasana)
retain the breath out . . .
Come back without breathing half way and
start again from the starting position . . .
Now get ready . . .
Inhale and raise your hands above
your head, and close your eyes . . .
Bend forward while exhaling, the abdomen
and chest are on the thighs, arms straight . . .
Breath held out, concentrating on the back side of the
solar plexus . . . and relax . . .
(Repeated 4 times on first evening)

Now next one, (shaktibandhasana) energy block . . .
Please note the fingers are interlocked behind the
back . . .

This is a counter pose to the previous pose . . .
Breathe in and retain the breath inside . . .
Then bend forward bringing chest and abdomen to
thighs and forehead to the mat . . .
Lift the hands and extend the
arms as far as possible, straight . . .
Then take them to the right and to the left . . .
Then you come back and when upright exhale . . .
With this exercise you have the eyes closed also and
the most important is that you do not move the chest
or the spine, only the arms and shoulders move . . .
also the arms must be straight . . .
Do 3 times yourself. (Done 4 times in all)

Now the next one . . . (ushtrasana)
Kneeling up with the body straight . . .
Hands on your hips and bend slowly backwards . . .
Please remember, you only bend your spinal cord
backward and there should be no stretching or
straining in the knee muscles, or thigh muscles . . .
Leaning in the knees is wrongly done . . .
Properly done the thighs and lower leg should make a
90 degree angle . . .
Now place your hand on your heel
or ankle, then the other one . . .
If you cannot do this with complete
relaxation, then please only do half . . .
Do it again . . . now relax . . .

The first one is meditation, concentration for about 5
minutes on body and breath . . .

Second one with the thighs apart concentration on the tip of the nose . . .

The third one is the lions pose with the fingertips pointing inwards . . .

Fourth one is pelvic toning pose with hands stretched, going forward . . .

And the fifth one is the energy block . . .

In the fourth you exhale and hold the breath and in the fifth one you inhale and hold the breath . . .

The sixth is the camel pose . . .

These are the asanas belonging to the energy block . . .

They help you to eliminate any energy block taking place in any part of the body and lethargy, in the system . . .

Do it . . .

Pawanmuktasana

And now the second set is flexibility and they are the asanas called pawanmuktasana, meaning anti rheumatic exercises . . . now get ready . . .

Sit with feet and legs together outstretched in front of the body . . .

Place the hands properly, with a slight backward inclination of the body . . .

Then bend the feet forward and backward slowly for 10 times . . .

Now a little distance between the feet or legs . . .

Now circle the right foot five times clockwise, then 5 times anti clockwise . . .

Then do the same with the left foot . . .

Then with both feet together circle 5 times clockwise and anticlockwise . . .

Then the knees . . . holding or resting the right knee on the hands, bend it bringing knee to chest . . .

Make it straight . . . bend it . . . make it straight . . .

Ten times, no jerking . . .

Then do the same with the left knee . . .

Now again the feet together . . .

Stretch the arms and spread the fingers, one by one . . . then the thumb inside make a fist . . . Slowly ten times . . .

Now with your right hand make a circle very slowly and with great attention . . .

Five times clockwise and five times anticlockwise . . .

Then do the same with the left . . .

Arms are stretched forward shoulder height . . .

Now stretch the hands in front of the body shoulder height, then slowly bend the elbows and touch the shoulders slowly and rhythmically . . .

Repeat ten times . . .



Now your shoulders, five times forward rowing motions and five times in reverse . . .

Now again place the hands by the side and I am going to give you a neck exercise . . .

But it should be done with as much relaxation as possible and with least tension as possible because this involves the ear drums . . .

No! Do not do it fast . . .

With great relaxation roll your head . . . three times one way and three times in the other direction with closed eyes . . .

Now lie down . . .

Breathe in and draw the right knee up to the chest and lock it by wrapping the arms around the leg . . .

Press the knee to the chest with the breath in . . .

Release the leg back to the floor and breath out . . .

Do this with the left leg and with both knees up together . . .

This is one round . . .

Breathing in at the beginning and breathing out at the end . . . eyes closed . . .

Do this seven times in all . . . seven rounds . . . now you may sit up . . .

Pranayama

Bhastrika with bandha practice . . .

Take any comfortable position, spinal cord straight, upright and straight . . .

Now lung cleaning with your eyes closed with the left nostril first, without moving your body . . .

Breathe in and out with a little pressure . . . (bhastrika)

Do it with the right nostril . . .

Stop . . . eyes should be closed . . . spinal cord straight, the left hand in a disciplined position . . .

And twenty times with the right , 20 times with the left, 20 times with both . . .

After twenty times follows deep inhalation and retention . . .

Again twenty times inhaling and exhaling . . . then press the knees . . .

Press (lock) the chin with shoulders raised and arms straight and the body straight not bent forward . . .

Then release the position and exhale . . .

Most important . . . Never inhale, never exhale while in the locked position . . .

Before we start pranayama I want you to practice this particular method called jalandhara bandha, locking the chin . . .

And before that I want to tell you the wrong way of breathing . . .

The wrong way of breathing is expanding the chest, no, the chest must remain relaxed . . .

By locking the chin properly you are strengthening your heart . . .

The coronary muscles are strengthened by jalandhara bandha . . .

Now get ready and do six round . . .

Let us try six but if you get tired before completing six, then lay down and take rest . . .

The name of this pranayama is bhastrika which means bellowing . . .

The next pranayama is ujjayi which means psychic breathing . . .

Now please get ready . . .

Close your eyes . . .

Breathe in with the windpipe or throat pressed somewhat together to produce the sound of snoring . . .

You have to practice ujjayi in the spinal cord . . .

When you inhale you ascend from the bottom of the spinal cord to the top and when you exhale you descend from this point right down to the bottom . . .

With inhalation and with exhalation you have to feel as if your consciousness is ascending and descending through the spinal cord . . .

Meditation : Introduction to Ajapa Japa

And with this meditation begins . . . Please turn off the lights . . .

Sit quietly with the spinal cord straight . . .

Now become steady . . .

You do not need to start meditation when you sit down . . .

Before you start meditation you should sit down quietly for 5 to 10 minutes . . .

During this period you readjust your position and make yourself comfortable . . .

Keep the eyes closed . . . do not open them . . .

For twenty minutes you will meditate . . . I will guide the meditation . . .

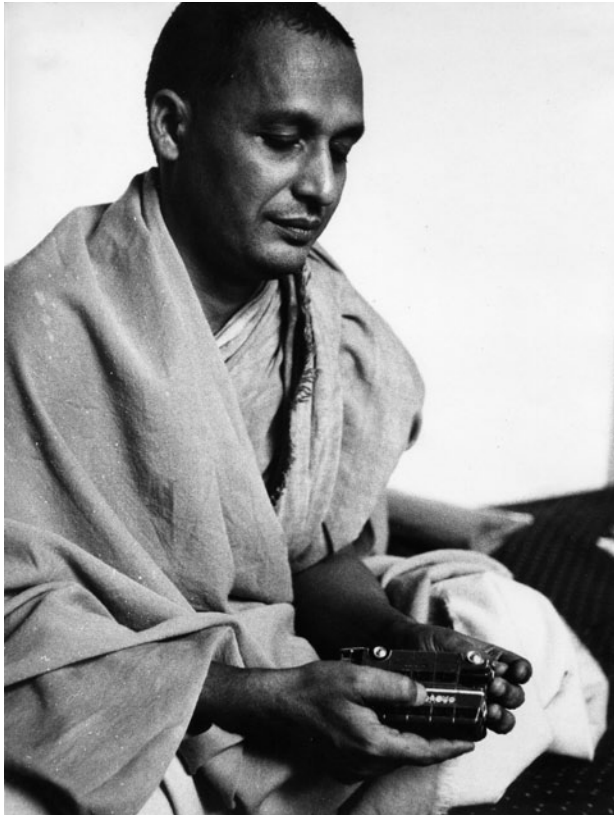
The first rule in meditation is you do not start at once . . .

Wait for a few minutes in order to make the body or the physical condition steady . . .

Give sometime for physical excitement to calm down and watch your thoughts . . .

Ask yourself what am I thinking? . . .

See your thoughts . . .
 Do not stop your thoughts; do not suppress any thoughts . . .
 Let a thought come and you watch it . . .
 Make a special effort to find out what you are thinking . . .
 Am I thinking? . . . What am I thinking now? . . .
 Watch every thought . . .
 Do not become a thinker but become a seer . . .
 Do not loose yourself in thinking but remain detached from the thinking process . . .



Do not identify yourself with your thoughts . . .
 But remain an impartial spectator of your thoughts . . .
 Do not hate a thought, do not love it . . .
 Do not run after it, do not suppress it . . .
 Do not avoid it, let it come . . .
 Let it come, and go on seeing it with great diligence . . .
 Go on. . . watch every thought . . .
 And if there is no thought, watch that condition also . . .
 If there is mental disturbance do not suppress it . . .
 Do not suppress it; try to see it as an impartial spectator . . .
 Whether thoughts of happiness or thoughts of pain . . .
 See them impartially . . .

Expose all your thoughts to your consciousness . . .
 Expose every thought before your consciousness . . .
 Expose every state of mind before your consciousness . . .
 If there is no thought . . . if there is no thought . . .
 If there is no thought then become aware of the fact . . .
 When there is anxiety then feel it . . .
 If there is restlessness try to be a spectator . . .
 If there is peace see it, do not identify yourself with peace . . .
 Do not identify yourself with restlessness . . .
 Do not identify yourself with pain and anxiety . . .
 Try to remain aloof and say I am not the thinker . . .
 I am the seer of my thoughts . . .
 I am not a hearer I am the seer of the hearing . . .

Become conscious that you are listening to my instructions . . .
 If you listen to any disturbing sound from outside, do not react but see it . . .

Concentrate on the disturbing sound and overcome it . . .
 Concentrate on the disturbing thoughts and overcome them . . .
 Concentrate on the joyous thoughts and overcome them . . .
 And concentrate on every item of thought and thus overcome them . . .
 Do not suppress any thought . . . do not suppress any thought . . .
 And if no thoughts come try to know and say to yourself, there is no thoughts. . . .
 There is blank . . . there are no thoughts . . . there is blank . . .
 Do not react to any thoughts . . .
 Do not react to any external disturbance or to any external experience . . .
 Try to see your own thought process as you see something on the TV screen . . .
 Remain conscious all throughout . . . I am not the thinker . . . I am the seer . . .
 I am not the thinker I am the seer . . .

And next comes the chanting of OM . . .
 I will sing once then you will sing after me . . .
 As to how one sings OM, please listen and understand . . .
 In ujjayi , breathe in and up from the bottom to the top . . .
 Listen carefully . . .
 Breathe in and up from the bottom of the spinal cord, in and up with ujjayi
 and while chanting OM loudly descend down to the bottom . . .

Inhalation with ascending and exhalation with descending and with the singing of OM . . .
 I will do it once and then you will follow me . . .
 Oommmmm . . .
 Breathe up . . . chant OM . . .
 Breathe in and up . . . chant OM . . .
 Breathe in and up through the spinal cord . . .
 Chant OM . . .
 (Done 12 times in all)

Now practice of ujjayi in the spinal cord . . . go on . . .
 Rotate your mind in the spinal cord with inhalation and exhalation . . .
 Try to feel that the breath is circulating in the spinal cord . . . right from the bottom to the top . . .
 Go on with great awareness . . .

Do not make gross sounds; try to make the sound as imperceptible as possible to others . . .
 Breathe in and out in such a way that you are able to listen to it distinctly . . .
 Prolong the breath, deep breath, thin and long . . .
 The duration of the breath and the distance of the spinal cord from the bottom to the top should be synchronized . . .
 The breath should be absolutely perceptible to you . . .
 You should be able to listen to this magic breath and the breath is life . . .
 Energy will go up and down in the spinal cord . . .
 Through your will power you go up and down on the basis of the breath . . .
 Make your consciousness ascend and descend in the spinal cord only on the basis of your breath . . .

The breath should be perceptible to you, it should be relaxing . . .
 It should be freed within . . . it should be prolonged . . .
 It should be felt in the spinal cord . . .
 It is a thin current . . . it is a thin current . . . it is a very thin flow of sound . . .
 It is a very thin and long flow of the sound and it goes up and down in the spinal cord . . .
 Try this . . .

Right from the bottom to the top and right from the top down . . .
 The spinal cord is the path, breathing is the basis . . . the consciousness goes up and down . . .
 The spinal cord is the path, breath is the basis, and consciousness goes up and down . . .
 The breath should become pure and very fine and almost imperceptible to others . . .
 But remain conscious of the breath all throughout if you want to remain in the process . . .
 And there should be constant awareness, I am breathing, I am breathing up and down . . .
 I am breathing up and I am breathing down . . .
 I am breathing up and I am breathing down you should think all throughout . . .
 The spinal cord is the path; the spinal cord is the path . . .
 The bottom is the beginning, the top is the end . . .
 From bottom to top you inhale . . .
 From top to bottom you exhale . . .
 The more imperceptible the breath, the better will be the feeling . . .
 Go on . . . go on . . . I am breathing, I am breathing, this way . . .

Go on. . . a little more with deeper concentration . . .
 Only three minutes more . . .
 Draw your mind from all sides and into the spinal cord . . .
 Try a little more . . .
 With inhalation synchronize your mantra . . .
 And if you do not have a mantra of your own practice SoHam . . .
 If you have a mantra, synchronize your mantra with the breath . . .
 And if you do not have a mantra practise So with inhalation and Ham with exhalation . . .
 The spinal cord is the path, breath is the basis and mantra is to be realized . . .
 Concentrate on the spinal cord . . .
 Concentrate on the process of breathing . . .
 Concentrate on the mantra . . .
 Two minutes with intense concentration . . .
 Go on intensely . . .
 Withdraw your mind from all sides into the spinal cord . . .

Take your mind to the inner side of your forehead . . .
 Withdraw it back from the spinal cord and everything else . . .
 Try to see the inner wall of the forehead from inside . . .
 As if the inner side of the forehead is the front wall of a room . . .
 The inner side of the forehead is the front wall of the room . . .
 See the internal wall of the forehead from inside . . .
 Take your mind to the crown from inside . . .
 As if the crown was the ceiling of a house . . .



From inside concentrate on the crown . . .
 This is the ceiling of a room . . .
 Internal side of a house . . . go to the top of the head
 from inside . . .

See the internal wall of the top of inside . . .
 See the inner side of the top from inside . . .

Take your mind to the back . . .
 Try to see the back of the head from inside . . .
 Try to see the back side of the head from inside . . .
 The inner wall of the smaller brain . . .

Again, on the inner wall of the forehead . . .
 Internal wall of the forehead . . .
 The ceiling, the crown, the ceiling of the top . . .

The internal wall behind . . .
 The internal wall of the right temple . . .
 The internal wall of the left temple . . .

The internal wall of the forehead . . .
 The ceiling, the crown, the ceiling of the top . . .
 The internal wall behind . . .
 The internal wall of the right temple . . .
 The internal wall of the left temple . . .
 And the floor . . . the floor . . .

Then again, the front, crown, ceiling, behind, right
 wall, left wall . . . as though you are in a room . . .
 Now see all the walls and the room . . .
 See carefully the front wall, the ceiling of the crown,

the ceiling of the top, the back side of the wall, the
 right wall, the left wall, the floor, front, crown , top,
 behind, right, left, ground.
 Again front, crown, top, backside wall, right wall, left
 wall, the ground . . .

At the posterior side, at the back side of the ground
 floor, try to see an opening downward which goes into
 the spinal cord . . .

And this small passage through which the
 consciousness goes down into the spinal cord . . .
 This is a room with a floor; on the backside is a small
 opening downward . . .

On the back side it is a small opening downward . . .
 Repeat again, you are in the room, see the front, top,
 backside, right wall, left wall , ground, the back side
 opening . . .

Become aware of the external environment . . .
 Do not open your eyes, but change the physical
 position and relax . . .
 Do not sleep; do not open your eyes . . .
 Change your physical position . . .

Now remember what you did . . .
 First you prepared yourself for meditation . . .
 Then awareness of thoughts . . .
 Then chanting OM . . .
 Then concentration on breath in the spinal cord . . .
 Then practice of mantra in the spinal cord . . .
 Then concentration on the inner space . . .
 Concentration of the inner space . . .
 And now you can open your eyes . . .

Hari Om Tat Sat

Techniques : Asanas, Pranayama, Mudra, Bandhas, Nada Yoga

Vienna 8 September 1968 - Session 2

Shakti Bandha Sadhana

Now we go on with our exercises . . . get ready . . .

First asana, vajrasana . . .

Interlock the fingers on the chest. . . close the eyes . . .
concentration on body and natural breath . . .

Open your eyes . . . increase the distance between the
two knees . . .

Second asana, mandukasana . . .

Place your hands over the knees . . . concentrate on
the tip of the nose . . . Steady your gaze . . .
Close eyes . . .

Again concentrate on nose tip . . . close eyes . . .

Again open your eyes and gaze at the nose tip . . .

Now the third asana, simhasana . . .

Fingertips turned toward the body . . . backward
inclination in the neck . . . look up at eyebrow center . . .
Relax, then repeat three more times . . .

Fourth asana, shashankasana, the pelvic toning pose . . .
. . . Back to Vajrasana . . .

Breathe in and raise your hands over your head . . .

Close your eyes and breathe out as you go forward . . .

Retain the breath out and concentrate on manipura
chakra behind the navel in the spinal cord . . .

Then come back half way, breathe in . . .

Now repeat it yourself three more times . . .

Fifth position, shanktibandhasana, energy block . . .

Fingers interlocked behind the back . . . breathe in
and retain the breath in . . . then bend forward . . .

Raise arms from the back and stretch them straight . .

. Swing the arms slowly right and left then lower arms
to back . . .

Then come back to upright position and then breathe
out . . .

Do it five times yourself with eyes closed and
concentration . . .

Sixth asana, ushttrasana, the camel pose . . .

Kneeling with hands on hips, raise chin and arch
back . . .

Repeat three times . . .

Those who can do the full pose let them now go
ahead . . .

Now Pawanmuktasana . . .

Get ready . . . This is the first exercise . . .

Point the toes and flex the ankles, ten times . . .

The second exercise with the right ankle, rotate
clockwise five times around and five times anti-
clockwise . . .

And with the left five times clockwise and five times
anti-clockwise . . .

Then both together five times clockwise and five times
anti-clockwise . . .

The third exercise, bend your knees, bringing them
close to the chest, ten times . . .

The right leg, then left, without a jerk . . .

Finger ten times but slowly . . .

Making a fist then stretching the fingers . . .

Then the wrist . . .

Five times clockwise and five times anti-clockwise, left
then right . . .

Elbows ten times, stretch your fingers properly . . .

Shoulders five times forward five times reverse as if
rowing a boat with oars . . .

Now again lie down . . .

Legs straight, breathe in bring the right knee to chest
and clasp it, and retain the breath and press the right
abdomen with the right leg . . .

Breathe out as you release the leg and return it to the
straight leg position.

Then do it with the left knee up to chest and then with
both together.

This is one round . . . repeat this three more times.

While lying down . . .

Breathe in and bend both the knees, then breathe out
and press the abdomen with the knees and raise the

head and touch the knees to the nose . . .
Breathe out and return only the head, do not lose the pose by straightening the leg . . .
Repeat this seven times with eyes closed . . .
Do not lose the asana in between . . .

Mahabandha

Now kindly sit down in vajrasana . . .
Now this is a very important bandha . . . not asana but bandha . . .
What I am teaching you till now, you are only preparing your body and you are not practising yoga but pre yoga.
Now this is known as mahabandha.

From vajrasana, stretch the right leg and sit down on the sole, or the ankle of the left foot as comfortable as possible . . .
Now breathe in this way with complete breath through the right nostril up . . .
Contract the anus, lock the chin, and hold the toes . . .
Hold then release toes, chin then anus . . . again breathe out through right nostril . . .

Now let me explain it first . . .
From vajrasana, this is the left foot that is stretched forward, so breathe in through the left nostril.
The most important point is this . . .
Breathe in and contract the anus, then lock the chin then hold your toes . . .
Retain your breath as long as you can and when it is not possible release toes, the locks then you come back to the original position and breathe out through the same nostril . . .

When you lock the chin that is called jalandhara bandha, it means locking the wind pipe and when you lock the anus it is called the mulabandha . . .
Mul means root, the bottom, the basis and this basis, this root, this muscle in the rectum has immediate effect on the brain . . .
And please remember that mulabandha, that is contraction, is one of the best methods of overcoming depression . . .
Anytime if you feel depressed, do not feel like doing anything, talking or something like that, when you lose interest in life or work, at that moment you should practice this mulabandha . . .
Also, anytime you feel sleepy and you do not want to sleep, because of work, practice this . . .

Anyway now again . . .
Breathe in left nostril, contract mulabandha, jalandhara bandha then hold the toes, hold breath, concentrate on mulabandha, anus lock, release toes and bandhas then breathe out left . . .

Now change to the right (leg outstretched), now with the right nostril breathe in, lock anus, chin, hold the toes, concentrate, concentrate, unlock, breathe out right . . .

Then stretch both legs in front of the body and with both nostrils, breathe in, lock anus, chin, hold the toes, concentrate, unlock, breathe out both nostrils . . .

Now again, breathe in left nostril, contract mulabandha, jalandhara bandha then hold the toes,

hold breath, concentrate on mulabandha anus lock, release, breathe out left . . .
Now change to the right (leg outstretched), now with the right nostril, lock anus, chin hold the toes, concentrate, concentrate, unlock, breathe out right . . .
Then with both nostrils, breathe in lock, hold the toes, concentrate, unlock, breathe out both nostrils . . . Take a little rest . . .

Now again, breathe in left nostril, contract mulabandha, jalandhara bandha then hold the toes, hold breath, concentrate on mulabandha anus lock, release, breathe out left . . .
Change, now with the right nostril, lock anus, chin hold the toes, concentrate, concentrate, unlock, breathe out right . . .
Then with both nostrils, breathe in lock, hold the toes, concentrate, unlock, breathe out both nostrils . . .
Now practice it once yourself.

Now Pranayama . . .

Bhastrika, first with the left nostril then with the right and then with both twenty times then breathe in, hold the breath, then breathe out . . .

Meditation: Nada Yoga

Now kindly sit down for meditation . . .
And in meditation in between I will ask you to close your ears, which you will have to close like this (with index fingers), or like this (with the thumbs), whichever you can do for sometime . . .

Now practice ujjayi with eyes closed . . . Ujjayi in the spinal cord . . . Forget everything; . . . breathe in and

out in ujjayi in the spinal cord . . . Go on practicing ujjayi with ever greater concentration . . . Concentrate on the sound of ujjayi with even greater concentration . . .

Now with closed eyes, listen to me carefully . . . Do not open your eyes but listen carefully . . . You will have to plug your ears then produce the sound of a humming bee . . .

And when you are producing the sound of the humming bee, in the sound you will have to chant . . . You will have to rhythmically chant, mentally OM . . . OM . . . OM . . .

Please understand it better . . .

First of all you will close your ears. . .

Then you will breathe in in the form of ujjayi breathing from the bottom to the top and then you will produce the sound like a humming bee . . . hum . . . hum . . .

.And it will be continuous and when you are producing this sound . . .

On the background mentally you will have to rhythmically vibrate the mental idea of OM . . . OM . . . OM . . . And when you produce the sound of humming it is exhalation . . . and when you inhale it goes in the spinal cord up in the form of ujjayi and the ears will remain closed all throughout . . . But if you are tired in between you can place your hands on your knees for some time . . . But keep on practising it even with ears open . . . Even though your ears will not be closed you go on practicing that and then again you can close your ears and go on practising . . . The important points of the practice are, breathe in through the spinal cord in the form of ujjayi . . .

Second important point is with the ears closed you produce the sound of a humming bee in continuity and mentally in the background you feel OM . . . OM . . . OM . . . The sound OM . . . OM should be done mentally and it should be done rhythmically . . . But OM is not compulsory if you have your own mantra you can use that too . . . If you have your own mantra, do not do OM, do that . . . otherwise it is OM . . .

Once again, breathe in through the spinal cord in the form of ujjayi; breathe out with the ears closed you produce the sound of a humming bee, synchronizing the sound vibration with the mental vibration of OM . . . OM . . . OM . . . or your mantra . . . And when you are tired and not able to close your ears, bring hands to the knees and relax them but continue the practice . . . Now get ready and practise it yourself (Practice was done for 12 minutes)

Now stop humming . . . now stop producing the sound . . . Keep your eyes closed . . . keep the eyes closed and no sound . . . Your hands are back to the position down (to the knees) . . . No movement in the body . . . no movement in the body . . . eyes closed . . . hands in the proper position of meditation . . .

This method is known as nada yoga . . . It brings down the nervous excitement and after this you can meditate on any form . . . a triangle, on a lotus, or any symbol . . . You can meditate on anything and the meditation is to be done on the inner wall of the forehead . . . The image or the form which you want to meditate on is



drawn on the inner wall of the forehead . . . As if the inner wall of the forehead is a blackboard and on that you are drawing the image . . . He who has his own image should practise that image on this drawing board . . . And if you have no form, then you should have an inverted triangle, red the color . . . or a small star . . . But he who has his own image should produce that on this drawing board . . . On the inner wall of the forehead . . . please draw the image mentally . . . Concentrate only on one image . . . Bring your mind again and again and formulate this image on the inner wall of the forehead . . . Only 3 minutes . . . please do it deeply . . . No stress . . . No strain . . . only deep concentration . . . Concentrate your mind . . . Bring it together from all sides . . .

Relax the body but do not open your eyes as yet . . . Now open your eyes . . .

Hari Om Tat Sat

Techniques : Asanas, Pranayama, Mudras, Bandhas, Trataka

Vienna, 9 September 1968 - Session 3

Shakti Bandha Sadhana

Now kindly sit in vajrasana . . .

Close the eyes and concentrate on the breath . . .

Before you begin your practices, you should silence your mind . . .

Relaxed awareness of the breath . . .

Keep your eyes closed . . .

Always remember that yoga asanas should be followed by concentration and one pointedness and mental relaxation . . .

Next bhadrasana (mandukasana) . . .

For a while concentrate on the nose tip and then without creating tension . . .

Close your eyes, relax and again open your eyes . . .

Concentrate on the nose tip and again . . .

When you get tired close your eyes . . .

Go on, practice with a deeper concentration . . .

Do not tire your eyes . . .

Next, lion pose . . .

Concentrate on the eyebrow center . . .

Repeat it three times . . .

Next shashankasana (pelvic toning pose) . . .

The next you have to do breathing . . .

Raise your hands, breathe out, bend forward . . . retain the breath out . . .

Remain there as long as is comfortable . . .

Then come back half the way and do it seven times slowly . . .

Eyes closed . . .

Complete concentration of the process you are doing . . .

Do it seven times . . .

Next shaktibandhasana (energy releaser) . . .

Breathe in and interlock the fingers behind the back . . .

Then bend forward bring forehead to mat . . .

Then raise and stretch the arms, swing them right and left, then lower arms . . .

Then come back upright, then breathe out . . .

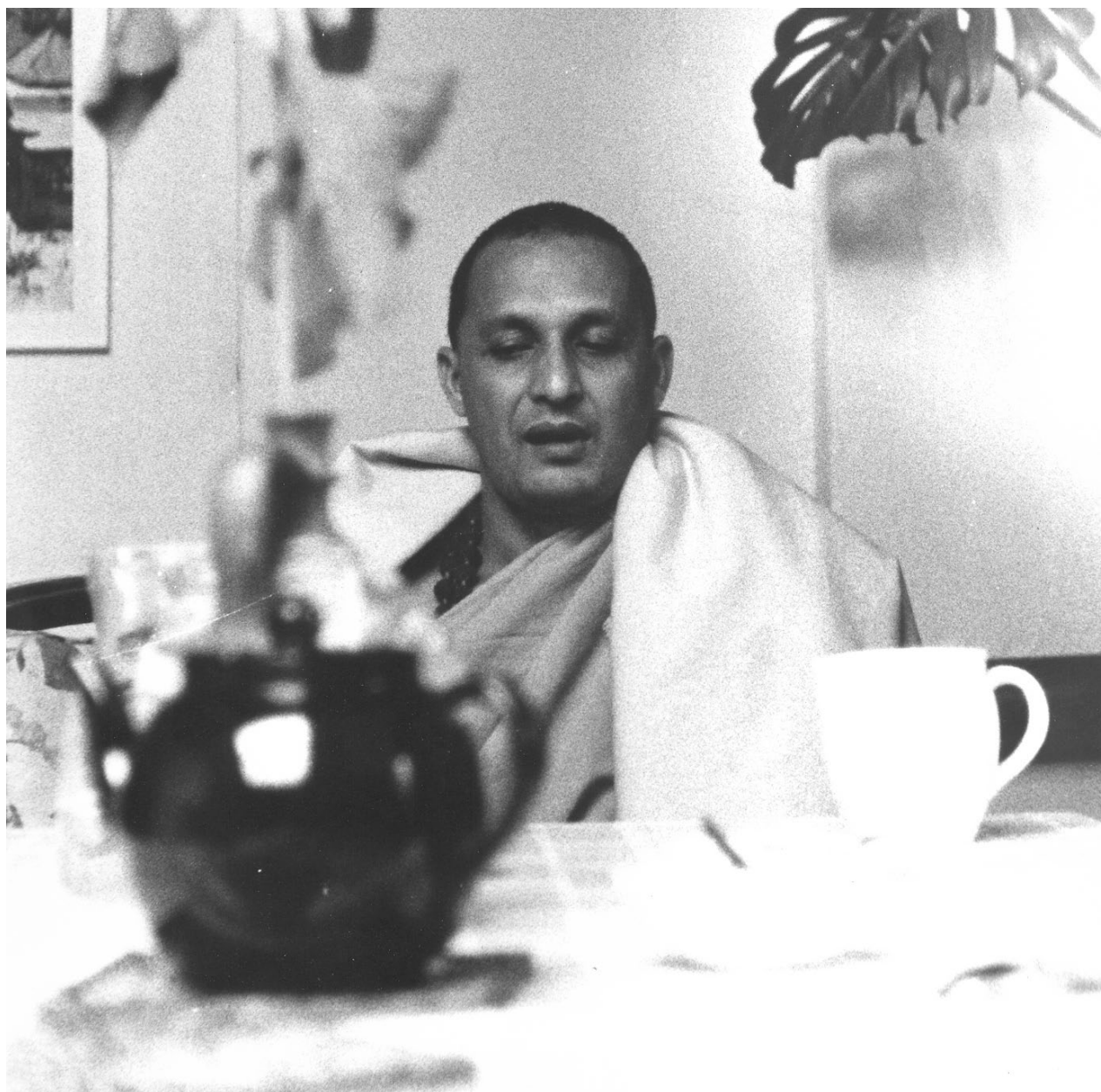
Do it seven times . . .

Next, camel pose . . .

Kneeling with hands on hips, raise head and arch back . . .

Those that can do the complete asana should do it . . .





Next Pawanmuktasana:

(Point and flex the ankles) ten times . . .

After this the next one (circling the ankles) . . .

With right five times clockwise and five times anticlockwise . . .

Then with the left five times clockwise and five times anticlockwise . . .

Third: (bend and straighten knees) ten with right, ten with left . . .

And next (fingers) ten times . . .

next (wrists) five and five, clockwise then anti-clockwise . . .

and binding (elbows) ten times . . .

And (shoulders) and so on . . .

Go on . . .

Now breathing; Pranayama

Bhastrika, cleaning, starting with the left (nostril), twenty times then inhalation with mulabandha, jalandhara bandha, then exhalation . . .

Again twenty rounds bhastrika and with the twenty-first inhale . . .

Then with the right and then with both nostrils . . .

Next full breath with bandhas . . .

Stretch both the legs and breathe in both nostrils . . .

Lock the anus, lock the chin, hold the toes . . .

Retain the breath, release toes and locks and breathe out . . .

Twelve times . . .

Next ujjayi pranayama . . .

You practice long breathing . . .

Twenty-one rounds up and down the spinal cord . . .
Eyes are closed . . .
Twenty-one rounds . . . count carefully . . .

Meditation: Trataka

Now the next practice begins . . .
Before we start meditation I will talk to you about the practice . . .

Trataka, which is a very powerful method of pratyahara or relaxation . . .
It is named trataka because it is a system of intense concentrated gazing at one point . . .
It can be practiced on many things but the flame of a candle is the best . . .
It improves eyesight by relaxing tension in the optic muscles . . .

And if you practise it at night before bed your quality of sleep will improve definitely . . .
And if one is suffering from insomnia, acute insomnia, then before yoga nidra he should practise trataka . . .
It is practised obviously on the flame of the candle . . .
It is practised in two ways:

The one way is to look at the flame of the candle until the eyes are completely tired and may shed tears and then you close your eyes. But this practice is only for those who want to stimulate their optic system in order to remove any toxins or any kind of defect in the optic system. And those who want to practice trataka for this purpose, for the elimination of toxins in the optic system; they must be properly guided, as it involves the retina, the optic system and many other allied organs. But the second kind of trataka can be practiced by everyone . . .

In this you concentrate at one point on the flame of the candle . . . not very long but before your eyes are completely tired, you close your eyes . . .
Do not allow the eyes to get tired . . .
But at the same time if you look at the flame of the candle at one point for such a long time that you are able to keep your eyes open and when you think that your eyes are getting tired and cannot hold the intense gazing position anymore, then close your eyes . . .
And with your eyes closed you should try to discover the internal point or what we call it, the counter image of the light on the retina . . .
It is a star, and you want to visualize it inside . . .
And that star which is the effect of the light on the retina keeps on changing the shade of color . . .
And if your optic muscles become disturbed or shake, the point disappears . . .
But again you make your optic muscles steady, you can again see it and the moment your concentration becomes weak it will disappear . . .
And the moment you gather concentration it will again appear . . .
But gradually that counter symbol of the light inside, the optic reaction fades away and it disappears completely . . .
And if you are unable to see it anymore in spite of your greatest concentration and greatest effort, you open your eyes and start again . . .

Look at the point on the flame of the candle, comfortably . . .
Close your eyes, see the spot . . .
Follow it with your consciousness until it finally disappears and does not reappear in spite of your best efforts . . .

The rules are:

Eyes should remain fixed at the point without any movement optically . . .
And the body should remain absolutely straight, not one little movement during one complete round . . .
One complete round in the case of beginners can be three minutes but later on it can even go to fifteen minutes . . .
One round means, start looking, close the eyes, follow the dot, follow the star, follow the point, it reappears, disappears, reappears, disappears and doesn't appear at all . . .
That is one round.
Whether the eyes are closed or open, the body should not move . . . no part of the body, not even the eyelids.
You have to look at the point; you should not stare at it . . .
This should be practised for a half and hour and then you go to yoga nidra if the problem of sleep is acute . . .
But if you want to make use of it for your concentration and mediation you do not do it for such a long time, unless of course your mind is absolutely disturbed . . .
You practise it for about ten minutes then close your eyes and practice anything that you are doing, either ajapa japa or the practice that you did yesterday nada yoga or this can be transcendental meditation or it can be any form of meditation . . .
Trataka will serve the purpose of effecting relaxation . . .

The normal distance is about 1 ½ feet, you must take it up with the focus of your eyes so that

your eyes do not get strained, for example, if you are far-sighted, it will be further away . . .

Sometimes you will have to increase the distance in order to remove the tensions . . .
When you practice trataka and it causes tension, then the distance should be changed, but if it brings your relaxation then the distance is correct . . .
The height of the flame should be adjusted in line to the center of the two eyebrows . . .
This is so far as beginners are concerned . . .
Later on you can increase the height but in that case you do not have to move your head . . . head should remain straight . . .
You just look up . . .

Today we are going to practise . . .
It is difficult with only one candle, the point will either appear to the right or to the left . . . You will know when it is right when this dot appears here, between the two eyebrows . . .
If it is slightly right or to the left then the point will appear to the right or the left . . .

While you are concentrating on the flame of the candle you can also concentrate on the natural breath . . .
That will intensify your concentration or you must repeat mentally your mantra on that point . . .
That you will understand when you practice it . . .
Usually the upper point of the wick is the point of the flame where one concentrates . . .

After this you can do any kind of meditation . . .
After this when you practice trataka, try to practise

as far as possible today, some are too far away but we will try to practise for about five minutes and then we will repeat the practice of nada yoga . . .
That is where you plug your ears, then produce the sound of humming . . .
And one more point I want to make, when you are producing the humming sound do not clench your teeth together, keep them separated because that creates vibrations . . .
And the mantra should be practiced rhythmically . . .
It can be the rhythm of a clock, waves, or instrument, and when you practise mantra the mental sound of the mantra must not be of the same, it can be a lower or a higher pitch.
Breathing in ujjayi, breathing out direct with the mantra . . .
And when I say the musical sound of different levels, I do not mean the musical sound of OM . . .
OM should be on the same beat and tone . . .
But for example if you use the mantra RAM, the tone can be raised or lowered . . .

Now get ready . . .
We are practising it for five minutes and not more and so let us do it with as much concentration as possible . . .
Look at the flame of the candle at the top of the wick . . .
No blinking, no flickering of the eyes . . .
Relaxed gaze and not tense . . .
No movement of the body . . .
Practise of mantra on the point, on the top of the wick, practise mantra . . .
No intense gazing but relaxed gazing . . .

Inert body, no movement . . .
Consciousness and the gaze on the point . . .
Practise of mantra non-stop . . .
Practise a little more, practice the mantra on the top, and close your eyes . . .
Close your eyes and try to see inside if you can discover the point, the star, the dot or something like that . . .
Discover, try to discover with utmost concentration . . .
No movement of the body . . .
You are only searching for the counter point of the light inside . . .

Now close your ears and start practising your mantra on hum-m-m-m . . . (was done for seven minutes).
Now you can stop humming . . .
Now you can stop the practice.
Now open your eyes.

Hari Om Tat Sat.



Techniques : Asanas, Pranayama, Mudra, Bandhas, Japa Yoga

Vienna, 10 September 1968 - Session 4

Shakti Bandha Sadhana

First meditation . . .

Close your eyes and in meditation, concentrate on your breath . . .

And follow this rule always . . .

Steady body and steady mind . . .

Concentrate on natural breath . . .

Now open your eyes and practise the next exercise . . .

now you remember and practise it. ..

Concentrate on the nose tip then close the eyes . . .

Increase the distance between the knees as far as possible . . .

Third one lion's pose . . .

Fourth one pelvic toning pose . . . go on . . .

Fifth energy releaser . . .

Next camel pose . . .

Next Pawanmuktasana:

(For ankles, knees, fingers, wrists, elbows and shoulders but no more instructions were given for pawanmuktasana, just practised)

Now the next one is relaxation.

Lie down quietly for 3 minutes.

Relax completely. (3 minute pause)

Relaxation is over.

Ready for Pranayama.

Bhastrika.

Next one, mahabandha.

Inhale with complete breath through both nostrils, practice mulbandha, jalandhara bandha, hold the toes, hold the breath; then unlock the toes chin, the anus, then release the breath. Practise 12 times.

Now ujjayi pranayama . . .

Consciousness in the spinal cord . . . 21 rounds, go on . . .

Meditation: Japa Yoga

Make your spinal cord erect and upright . . .

Keep your eyes closed all throughout the practice . . .

And try your level best to not to move the body unnecessarily . . .

And please remember to place your hands in the proper position . . .

Take the most comfortable pose . . . do not open the eyes . . .

Do not worry even if the mind moves, runs riot . . .

This system of meditation, this system of relaxation





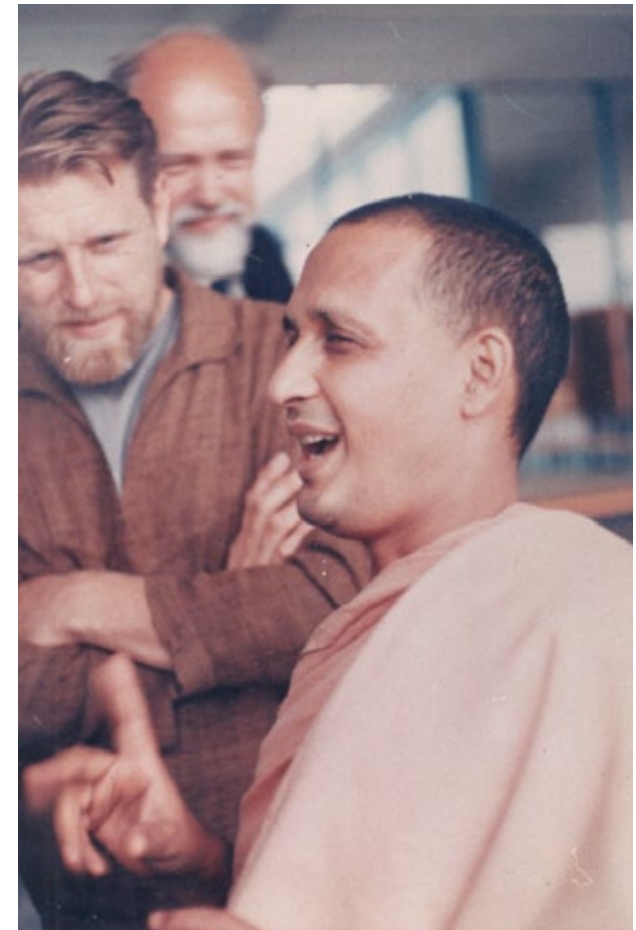
today is on the basis of mantra, on the basis of japa yoga . . .

You have to visualize mentally a particular sound . . .
That sound will become the basis of movement in your mental plane . . .
That sound or that word or that mantra will become the center of your consciousness . . .
And the center is in between the two eyebrows . . .

The center is in between the two eyebrows . . .
The method is simple and not at all complicated . . .
But it needs perseverance and patience . . .
Suppose you choose for yourself the sound RAM, for example, you have to create mental vibrations, rhythmically in the center between the two eyebrows . . .
The rhythm should neither be too slow or too quick . . .
And this rhythmic movement should be carried on for at least twenty minutes . . .
And after that you can stop the movement in the center of the two eyebrows and develop the awareness of a form instead of a sound . . .

Supposing the sound is RAM, you will have to feel the mental vibration in the center of the eyebrows as RAM . . . RAM . . . RAM . . . RAM nonstop, unceasing for twenty minutes . . .
Different kinds of thoughts will come and try to intervene . . .
You should not at all worry about their intervention . . .
As I have already told you do not react to the disturbances of your thoughts within the period of twenty minutes . . .
Sometimes the disturbing thoughts will reign supreme . . .
Then again the consciousness of the rhythmic movement of mantra will come in the forefront . . .
Again the thoughts will intervene and this way the whole thing will take place . . .
And if disturbing thoughts intervene in between, you should not at all worry . . .
You should not at all react but keep on to the rhythmic movement of the sound . . .

Therefore in order to give an example we shall have a rhythmic chanting first so that it may become quite clear to you . . .
We will take up the sound OM for our chanting now . . .
I will set the movement rhythm in motion and you will all follow me in the same way . . .
The chanting is done only to give you an example, so you will have to practice on the mental plane . . .







The difference is that here we are chanting, whereas in real practice there is no chanting, there is only mental perception and mental experience . . . And when you practice it for about twenty minutes, then the consciousness is withdrawn to a very great extent . . . You take then the symbol or the form on which you are trying to meditate . . .

Now when I chant rhythmically the mantra OM . . . OM . . . OM . . . and you will follow it . . . Of course but when the question comes, chanting it mentally and rhythmically, then those who have their mantra, they may have that . . . You who do not have a mantra, they have OM . . . That is to say, when you practice this system of japa, this system of meditation, at that moment you will use your mantra and if you do not have one you will use OM . . . Now follow me in rhythmic chanting (OM is chanted rhythmically fifty times.).

Gradually take your mind to the center of the two eyebrows and start the same manner of rhythmically chanting of the mantra mentally . . . Rhythmic chanting of the mantra, ceaselessly and do not worry about the mental vagaries . . . Take your consciousness, centralized in the center of the two eyebrows . . . And with the help of the movement of the mantra sound as we practice only for five minutes and therefore do it with concentration . . .

Now concentrate on the form only . . .

Chant OM with me . . .
Oooooomm, Oooooomm, Oooooomm

Now relax your mind and let it be extrovert . . .
And change the position of your body . . .
And open your eyes . . .

Hari Om Tat Sat



1969

August

From August to September, Sri Swamiji's 2nd overseas tour included Austria, England, Northern Ireland, Denmark, France, Belgium, West Germany and Switzerland.



Summary 1969

The first meditation is called Meditation on Breath in Triangle Chanting OM and Exploring Chidakasha, which began with kaya sthaira, stressing body stillness, triangular breath, awareness of eyebrow center, awareness and ultimately exploration of inner space, chidakasha, as a room with four walls and ceiling.

The second practice is called Ujjayi Pranayama : Psychic Breathing which is an introduction to ujjayi pranayama. Tension in the eye muscles is discussed and the three positions for eye relaxation is given and that one is natural to each individual. After concentration of whole body, then awareness of natural breath felt in the spinal cord which will automatically develop into ujjayi breath. This breath is practiced from muladhara to ajna chakras, in the spinal cord, awareness of breath passing through the spinal cord and the ascending and descending of awareness. Finally OM chanting is added and then finally hearing the whispers of the mantra SoHam. Then constant awareness of the eyes and finally on eyebrow center seeing a red dot, a small star or a torch light.

The third practice is called Introduction to Antar Mouna, which is an introduction to inner silence: awareness of externals (stage one); awareness of spontaneous thought (stage two); awareness of chidakash, inner space (stage 3). This is followed by a short explanation of the purpose of the three stages.

The fourth practice is called Unconscious Meditation: Introduction to Ajapa Japa which is an introduction to ajapa japa and was lead all throughout.



To begin with there is a ten minute relaxation and adjusting the position. Next there is a development of impartial witnessing awareness of thoughts. This is followed by OM chanting with ujjayi pranayama 13 times. Next comes breath awareness with ujjayi; synchronizing length of ascending and descending breath with the length of the spinal passage. This is followed by mantra awareness by adding one's own mantra or SoHam. The final stage develops chidakasha as a room, but now also the floor, then all together, and a hole in the posterior of the floor going down into the spinal cord. This was an introduction to ajapa Japa where he lead the meditation all throughout since no one had malas for counting so he called it meditation on the unconscious instead of ajapa japa and explained that he called it that because the awareness is moving up and down the central nervous system as well as the autonomous nervous system, the unconscious nervous system.

Meditation on Breath in Triangle Chanting OM and Exploring Chidakasha

Vienna, Austria, 1969

Lie down flat with your heads to my side . . .
And close your eyes and try to maintain complete
physical immobility . . .

Adjust your body and everything else so that you do
not have to make any movement for about thirty
minutes . . .

The first important point in meditation is that
you adjust yourself in such a way that throughout
meditation you are not disturbed by the outer
surroundings . . .

And once you have made yourself comfortable, then
try to become quiet physically . . .

And all throughout your practices of meditation, kindly
be sure that you are not sleeping and you are awake
all throughout . . .

Concentrate on your physical body . . .
Awareness of the body as a whole, from the top to the
toes . . .

When you concentrate on your body, you do not
concentrate on a particular part, but you concentrate
in the form of awareness of the whole body, from the
top to the toes . . .
The whole body lying on the floor . . .
The whole body is lying on the floor and you are
aware of the whole body in the form of homogeneous
awareness . . .

It is not only the awareness of head, or arms, or feet, or
back or your fingers but it is homogeneous awareness
which includes the whole body at one glimpse . . .
And when you concentrate on your whole body
you have to go on suggesting to yourself, the whole
body and the whole body and the whole body . . .
At the same time you are aware that you are lying on
the floor . . .

Concentrate on the physical body and also
concentration on physical immobility, side by side . . .
And if by chance you happen to make any physical
movement you should become aware of that
movement . . . that movement should not be
unconscious movement . . .
But you should try your level best not to move the
body even the slightest . . .
This is the first lesson in inner yoga . . .

It is immaterial if you are unable to concentrate
your mind . . . it is immaterial if it is not
possible for you to concentrate your mind . . .
But it is of the utmost importance that you are aware
of the whole body and that the body does not make
even the slightest movement . . .

And when you concentrate on the whole body and
you keep your body motionless, there comes an
experience . . . there comes an experience of what
they call the experience of levitation . . .
The experience should be as though the body is
getting detached from the floor . . . of course it does
not, but there is an astral feeling . . .

You do not have to concentrate your mind on
anything; you just have to be aware of the body.
This is the most important and the basic part of
meditation . . .

Whether you practice your meditation with a
religious spirit or you practice your meditation
on lotus pose or you practice your meditation
on vajrasana or you practice your meditation
while lying down it does not matter much . . .
But the most common rule is not to move the body
even the slightest . . .

There is an unconscious habit with every person and
that unconscious habit with every person is to move
the body even without knowing it . . .
The unconscious movement of the body . . . the
unconscious movement of fingers and toes . . . the
unconscious movement of head and nose and eyes . . .
all should be controlled by conscious awareness . . .
And when you are able to concentrate on the whole
body, then the body brings an experience as if the
whole body is like a statue . . .

Well, there is that habit in man and every person that
they like to move the physical limbs but that should be
controlled by a conscious motivation . . .

And when you control your physical movements, you really control some of the portions of your brain and some of the portions of your mind . . .

You want to make movement . . . you want to make movement but then you become conscious of this and then you say to yourself, no movement . . .
And when you concentrate on the whole body and when you remain conscious of each and every physical movement that is about to take place in the body . . . then the body becomes like a statue and the consciousness changes . . . the feeling of astral levitation comes too.

When you concentrate on the whole body, when you concentrate on the whole body . . .
consciously controlling each and every physical and nervous movement . . . there happens in the brain a relaxed attitude . . .

Now, no movement whatsoever . . . you have to force your body not to move . . .
And become conscious of one fact, am I immobile or am I moving? . . .
Now you should not move even your thumb . . . you should not make even the slightest movement in eyes, nose, lips, toes or anywhere . . .
Control the impulse . . .
It is easy only if you remain conscious all throughout this part . . .
This is the first part in meditation, and this is the most important basic practice in yoga . . .
Before you go in to control the mind . . . you must have the strength to control the body . . .

And before you go in to concentrate . . . before you go in to concentrate on subtle things you must concentrate on this gross body . . .

You should be able to concentrate on the gross body . . . It should become easy because you know your own body . . . you can feel your own body . . . you can develop the awareness of the whole body . . . and so it should be easy for you to concentrate upon your own body which is gross, visible and subject to experience . . .

Now subtler than the body is the breath . . .
Concentrate on your own breath . . .
Concentrate on your natural breath . . .
Concentrate on the natural breath that is flowing in your nostrils . . .
And when you concentrate on the breath it should be like this . . . “I am breathing in, I am breathing out” . . .
Concentrate on your own natural breath . . .
Breath is effortless . . .
It is natural breath . . .
When you breathe in, you should know that you are breathing in . . .
When you breathe out, you should know that you are breathing out . . .
Do not breathe unconsciously . . .
You should maintain, you should maintain constant awareness of the process of breathing . . .
Every time you breathe in and out you must be aware that you are breathing in and out, “I am aware that I am breathing in and out” . . .

Unbroken and unceasing awareness of the breathing process . . .

The breath is natural and it is flowing in your nostrils . . . It enters through both nostrils and it becomes one in the eyebrow center . . .

The breath forms a triangle . . .
At the top of the triangle is the eyebrow center . . .
In the triangular fashion the breath goes in through the nostrils and goes out through the nostrils . . .
So you have to practise awareness of breath, awareness of the passage of breath through the nostrils to the eyebrow center . . .
Unbroken consciousness of breath . . .
Constant and unbroken awareness of the breath that is being formed in the form of a triangle . . .
Concentrate on the breath . . .
Get yourself closer to breath . . .

Get yourself closer to breath . . .
And with this breath you should feel the mantra OM with ingoing breath and with out going breath . . .
You should only feel OM . . . you should only feel OM with inhalation and with exhalation . . .
Now you have a very important practice to do side by side . . .
Number 1, be aware that you are breathing in and out through the nostrils up to the eyebrow center . . .
Number 2, become aware of the mantra at the same time . . .
When you are breathing OM in and when you are breathing OM out, you are at the same time formulating a triangle through both nostrils up to the eyebrow center . . .
Through both nostrils the breath goes up to the eyebrow center and while you are breathing in and



out you are also aware of OM . . .
 Go on yourself as already explained . . .
 Go on yourself as already explained . . .
 Work on this practice for two minutes yourself . . .

Withdraw yourself from my voice also and get yourself
 working on the practice . . .
 And do not worry about what I speak for another two
 minutes . . .
 Withdraw yourself completely from my side . . .
 Breath and OM together . . .
 Mind your own self and do not care for me for the
 time being . . .
 I may keep on speaking but you do not have anything
 to do with my instruction now . . .
 I may continue to speak but you have nothing to do
 with my instructions, get yourself closer to breath and
 mantra . . .

Total awareness . . .
 No sleep, this is important . . .
 Work the breath and the mantra together in the form
 of a triangle . . .
 Just one minute more . . .

Withdraw your mind and concentrate on the forehead
 inside . . .
 Forehead, concentrate on the forehead from inside as
 though you are looking at the inner side of a wall . . .
 The whole brain, the whole skull of the head may be
 like a room and the forehead is like the front wall
 and you are trying to see the inner side of the front
 wall . . .
 Concentrate on the inner side of the forehead . . .

And when you concentrate on the inner wall of the
 forehead you become aware of a space, or the sky,
 the inner space or the inner sky which is known as
 chidakasha . . .
 When you become aware of this inner space . . . when
 you are aware of this inner space . . . the awareness
 should be relaxed awareness . . .
 Now this brain, this skull is like a house . . . like a room
 and the forehead is the front wall . . .
 And the right side temple is the right wall . . .
 And the left side temple is the left wall . . .
 And the back side, posterior side of the head is the
 back side of the wall . . .
 And the top of the head is the top of the room . . .

Now you should try to look at the inner walls of this
 room as I instruct . . .
 Concentrate on the inner side of the front wall . . .
 Now take your mind to the right side of the wall and
 try to see the inner side of the right wall . . .
 Shift your mind to the left side and try to see the inner
 portion of the left wall . . .
 Shift your mind to the back side and try to become
 aware of the inner side of the back wall . . .
 Shift your mind to the top and try to see the inner
 portion of the roof . . .

Front side is the front wall, right temple side is the
 right wall, left temple side is the left wall, back side is
 the back wall, and top is the roof . . .
 You have to become aware of the space from inside
 as thought you are sitting in a room and trying to see
 the inner walls . . . the inner side of the room from the
 center of the room . . .

As I indicate, kindly follow . . .

Front . . .	front . . .	front . . .
Right . . .	right . . .	right . . .
Left . . .	left . . .	left . . .
Behind . . .	behind . . .	behind . . .
Top . . .	top . . .	top . . .
Front . . .	front . . .	front . . .
Right . . .	right . . .	right . . .
Left . . .	left . . .	left . . .
Behind . . .	behind . . .	behind . . .
Top . . .	top . . .	top . . .
Front . . .	front . . .	front . . .
Right . . .	right . . .	right . . .
Left . . .	left . . .	left . . .
Behind . . .	behind . . .	behind . . .
Top . . .	top . . .	top . . .

Now become aware of the whole space which is
 surrounded by four walls and the roof . . .
 So far you are only practising the front, right and left,
 top and behind spaces but now you have to practise
 awareness of the homogeneous space which is
 inside . . .

Bring the awareness to the eyebrow center inside and
 see the tiny star . . .
 See that tiny star in that space on the front wall
 between the two eyebrows . . .

Make your mind extrovert and become aware of
 external surroundings . . .
 Become aware of your body . . .
 And you can open your eyes and sit up . . .

Hari Om Tat Sat

Ujjayi Pranayama - Psychic Breathing

Vienna, Austria, 1969



Kindly take any comfortable seat . . . Place your hands and everything else properly . . . Check up on everything, the spinal cord, the knees, the arms and the neck . . . And now close your eyes . . . Take off your glasses. . . . Be sure that the posture of sitting is alright . . . And also be sure that you have placed your hands, your palms in the proper place and you are not going to move them during the meditation . . . Be sure that the spinal cord is upright and straight but not tense . . . First important thing in meditation is proper posture and establishment in that proper posture . . . Now concentrate on your eyes . . . Rather I should use the words become aware of your eyes . . . The eye muscles should remain relaxed and not tense . . . Usually when you sit down for meditation there is an unconscious tension in the eye muscles and that you have to get rid of if you want to succeed . . . And therefore, before you begin meditation you should practice the relaxation of the optic muscles . . .

This is possible only by becoming aware of your eyes . . . You should remain aware of your eyes for about a minute or two; the relaxation will take place of its own accord . . .

When you sit down for mediation, there are three positions for eye relaxation . . . The first relaxed position of the eyes is the eyes looking downward . . . Another relaxed position is eyes looking forward . . . The third relaxed position is eyes looking slightly upwards . . . And one has to decide which one to use by oneself . . . One of these positions will be natural to everyone . . . However the point is to attain relaxed eyes, relaxed optic system . . . If you remain aware of your eyes as though they are getting rest for about a

minute the relaxation will take place and the flickering of the eyes will stop and everything will become steady . . . And then you should become aware of both the cheeks and let them become relaxed . . .

Now concentrate on the whole body . . . awareness of the whole body . . . You have to say mentally the whole body . . . the whole body . . . the whole body . . . And at the same time you should remain aware of the whole body . . . Awareness of the body, not in parts, but homogeneously . . . Awareness of the whole body should be a constant and unbroken stream . . .

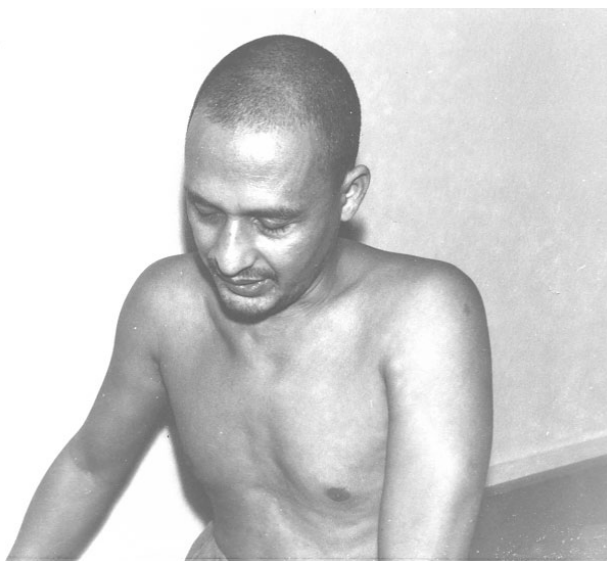
When you concentrate on the body you are quite aware that you are seated on the floor and thus you become aware of the whole body . . . This is the first important thing in meditation because the body is gross and you can definitely concentrate on your own body because you know it . . .

Now concentrate on your natural breath but the concentration should be done in the spinal cord . . . The flow of the breathing should be felt in the spinal cord from the bottom to the top . . . You should feel the natural breath as a long stream in the spinal cord . . . And when you concentrate on the natural breath in the spinal cord, after some time the natural breath will automatically develop into the psychic breath, that is, ujjayi pranayama . . .

At the bottom of the spinal cord, a little beneath that at the end of the tail bone is the first psychic center, muladhara . . . Please go on breathing in the spinal cord and at the same time concentrate on what I say . . . Muladhara chakra is situated at the perineum in

between the excretory and urinary systems at the bottom of the tail bone . . . And a little above that at the bottom of the spinal cord in the sexual area is the second center, swadhisthana . . .

Continue your breathing as before. In this way, in the spinal cord up to the top there are many centers . . . At the top of the spinal cord where it terminates at the top in ajna . . . The breathing is to be practiced between ajna and muladhara . . . Inhalation is from muladhara to ajna and exhalation is from ajna down to muladhara . . . And when you breathe through the spinal cord you should feel that the psychic current is passing from muladhara to ajna and from ajna to muladhara in the spinal cord . . . And the breath should develop into ujjayi making a clear sound . . . Go on practicing and at the same time keep on listening to me for the instructions . . .



When you breathe in from muladhara to ajna you can stop for a second or two in ajna . . . And then you should exhale through the spinal cord down to muladhara and stop there for a second or two and then inhale . . .

You have a very difficult job and very interesting job to perform . . . That is to say; you have to practise many things at the same time . . . Awareness of the spinal cord . . . awareness of the breath passing through it . . . awareness of ascending and descending . . . and awareness of muladhara and ajna . . . All these have to be practised at one time . . . You have to practise multiple awareness . . . rather you have to practise unification of multiple and diverse awareness . . . You should only realize one thing that your breath is passing through the spinal cord between the two poles and you are aware of that . . . And the production of the sound of ujjayi should be very clear . . . Concentrate on ujjayi in the spinal cord and the two poles and for the moment forget for the time being to concentrate on my instructions . . . Withdraw yourself from my instructions and concentrate for two or three minutes on the practice of ujjayi in the spinal cord between the two poles . . . just three minutes . . .

This practice that you are doing is known as psychic breathing . . . This is the second practice and now I shall tell you the first practice . . . In the first practice you should inhale and concentrate on the psychic breath and you should exhale in the form of OM chanting and concentrate on the psychic vibrations of OM in the spinal cord.

This is the first practice. In the first practice you have to inhale in ujjayi and with this while exhaling you have to chant OM and you have to concentrate on the psychic vibrations of OM in the spinal cord in the exhaling process . . . When you are producing the sound OM you produce it from ajna and the sound travels through the spinal passage down to muladhara . . . And then from muladhara you breathe in and go up to ajna and from ajna you produce the sound OM and go down to muladhara taking the vibration through the spinal cord down to muladhara . . . This is what you have to do.

Now get ready, concentrate on muladhara breathing through the spinal passage go up to ajna, chant OM and come down with me . . . Oommmmm . . . While chanting OM the sound of the M should be prolonged and the sound of O should only be for a short time . . . It should not be Ooooooomm . . . it should be Oommmmmmm . . . M should be longer and O should be shorter . . .

Again I shall explain first and then we will do it together . . . First, just understand . . . From muladhara, breathing in, going up to ajna . . . from ajna, chanting OM, going down to muladhara . . . from muladhara breathing in . . .

Ready . . . muladhara up . . . ajna . . .
Oommmmmmmmuladhara up . . . ajna . . .
Oommmmmmm
Each one of you practice now by yourself, no instructions hereafter.



Oommmmmmm, Oommmmmmm, Oommmmmmm,
(duration 4 minutes)

Now another practice . . . Keep your eyes closed . . .
You may change your posture if you like and quickly
establish yourself and become still again. . . . Quickly
get ready for the next practice . . . still the body . . .

Continue breathing in ujjayi from muladhara to ajna
. . . It is the same practice I taught before chanting
OM . . . From muladhara to ajna and from ajna to
muladhara, ascending and descending . . . Go on
with deeper and deeper awareness . . . When you
breathe in and when you breathe out, or when you
ascend and then you descend you should develop
the awareness of SoHam . . . It is very important that
when you breathe in the breath sounds like So and
when you breathe out the breath sounds like Ham . .
. You are not repeating SoHam, but you are witnessing

and hearing the sound SoHam, the whispering of
SoHam in your ujjayi breath . . . The ascending ujjayi
whispers the So, the descending ujjayi whispers
Ham and this is SoHam . . . Go on listening to the
whispering of the ascending and descending ujjayi in
the form of SoHam . . . Withdraw yourself from my
instructions and go on with this practice . . . Listen
to the whispering of ujjayi in the form of SoHam in
the spinal cord . . . Withdraw yourself from all my
instructions and continue listening to the whisper
of the ujjayi breath in the form of SoHam . . . Just
breathe and listen to the music of SoHam . . . that is all
. . . Go on practicing ujjayi breathing in the spinal cord
listening to the whispering of the breath in the form
of SoHam . . .

Just two minutes more . . . unbroken awareness of the
breath and the SoHam . . . Deeper still . . .

Concentrate on your eyes now . . . give up awareness
of SoHam and the breath . . . Concentrate on your eyes
and give up everything else . . . Concentrate on your
eyes, both eyes together . . . Forget everything else
and even my instructions for three minutes . . . Relaxed
awareness of eyes and not tension . . . awareness
of eyes and no tension . . . In the effort of becoming
aware of your eyes, you may even feel your own eyes
as if you were seeing them . . .

Let thoughts come from outside . . . You should not
mind . . . you should not suppress them . . . you
should not care for them . . . Let old memories come
up and thoughts also . . . Most important technique
is to be aware of your eyes. . . . awareness of eyes . .
. awareness of eyes. . . . You can see your own eyes
and if you are peeking through your own eyes . . . And

if you should feel or see any other things you should
not care for them, but you should not stop them. . . .
awareness of eyes, that is all . . . Eyes . . . eyes . . . this
should be the constant awareness (2 minute pause).

Concentrate in the eyebrow center . . . Eyebrow center
is where the Indian ladies put a red mark . . . If you
want to concentrate on the eyebrow center there are
ways and one of them is to imagine a red dot at the
eyebrow center . . . Eyebrow center . . . When you
imagine a red dot at the eyebrow center concentration
become spontaneous and automatic . . . Or you may
visualize a tiny little star in the eyebrow center . . . That
is another method . . . a tiny little star in the sky, others
are covered by clouds . . . Only one star is twinkling . . .
Or you may imagine that a torch light is focused on the
eyebrow center . . .

And relax your mind . . . come out mentally . . . Stop
meditation . . . and relax your posture and open your
eyes . . .

Hari Om Tat Sat



Introduction to Antar Mouna

Vienna, Austria, 1969

Please lie down . . .

Close your eyes and slip off your glasses . . .

And both legs side by side and not one over the other . . .

This is not a practice in concentration but this is a practice in relaxation . . .

This practice is quite easy but it is very valuable and it is very significant . . .

Do not open your eyes in between the practice . . .

If possible do not make any physical movement later on, now of course you may do so if you like . . .

Do not concentrate your mind but allow your mind to move in the direction it likes . . .

Make your mind completely extrovert and become aware of things that are external and not internal . . .

Do not withdraw the mind inside . . .

Do not withdraw your mind inside, but let it move in any direction it likes and is attracted to . . .

Please do not be tense as though you are going to do something . . .

Completely relax yourself as you do at night when you go to bed after completing all your jobs of the day . . .

I am not going to teach you concentration, but I am going to teach you how to make the mind run outside . . .

The mind is attracted by external sounds . . .

The mind is attracted by external touch . . .

The mind is attracted by external surroundings so let it go . . .

You see, you hear the sound of the motor car (any sound that is heard at that moment is used)

In this particular practice you have to let your mind move in external sense experience such as sound etcetera . . .

You must be like the mike of a recorder which records and registers every sound that comes within a particular range . . .

Or something like the radar which receives all exposures from outside . . .

Bear in mind please that you are not practising concentration and control of mind . . .

Relax your mind . . .

Have the same mental condition as you do when you go to bed after completing your day's job . . .

Become aware of externals . . . become aware of externals . . .

How to do it? . . . Should you try to be aware? . . .

Should you try to be aware of external things? . . .

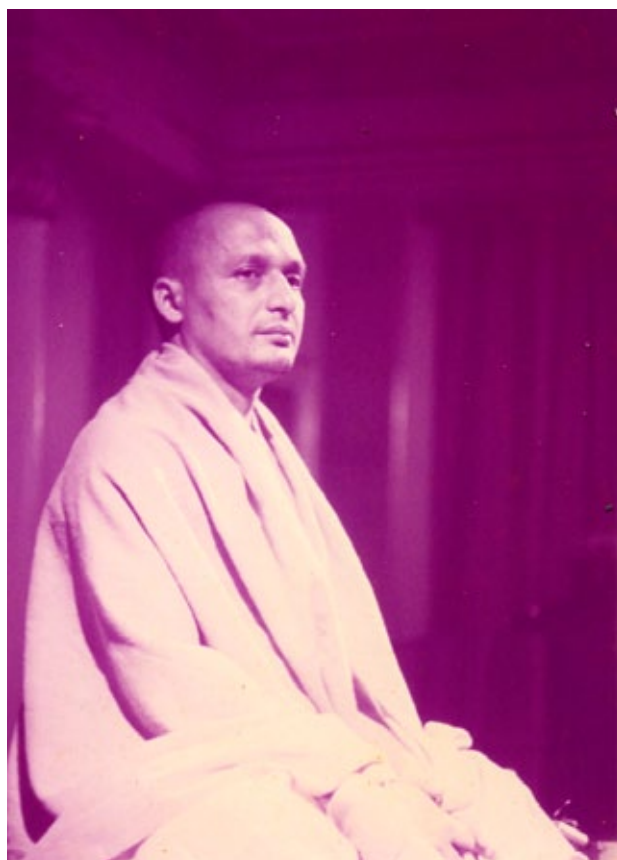


Or should you accept the awareness of external things? . . .

This point is very important, please bear in your mind that there are two kinds of awareness . . .

Now, one is called voluntary awareness and the other is involuntary awareness . . .

If you think in your mind that so many people are lying in this room and that Swamiji is giving a particular practice, and that the tape recorder is doing its job,



this is called the voluntary awareness which you are trying to develop in yourself . . .

But if your awareness is drawn to a particular sound, if your awareness is drawn by a particular experience then it is involuntary awareness . . .

Now, in this particular practice what you have to do is, you keep yourself completely empty . . .

And if you hear a sound from outside then accept it . . .

Or if you become aware of the people in this room, accept it . . .

Or if you become aware of any other sensation, accept it . . .

Now, please do this for three minutes yourself, and do not worry about anything, let your mind receive what it wants; maybe even what I am speaking . . .

Or maybe any other sound that is able to attract your attention . . .

Now practice this awareness for three minutes . . .

Keep on moving in the external world . . .

Try to become aware of every sound and of every event that is taking place in the external world and not the internal world . . .

Please remain a witness . . . remain a witness of the external world . . . do not go in . . .

Avoid sleep . . .

Let your mind run outside and become aware of all that is taking place in the external world . . .

This is practice number one . . .

In this practice you try to become aware of sense experiences . . .

Now practice number two . . .

Ask yourself, "What am I thinking?" . . .

Become aware . . . become aware . . .

Become aware of your thinking process . . .

Do not control any thought . . .

Allow your mind to develop any thought, good and bad both . . .

Do not be affected by any thought, neither the positive nor the negative effect . . .

Allow your mind to think . . .

Allow your mind to think anything it likes . . . do not stand in the way . . .

But you should be aware of what thoughts are coming into your mind . . .

"What am I thinking?" . . .

This is a very interesting practice in which you allow your mind to think but you try to remain a detached unaffected witness to all the thoughts of your mind . . . Whether it is a good thought or a bad thought it does not matter . . .

What matters is that you are thinking and feeling . . .

From moment to moment remind yourself, "What am I thinking?" . . .

"What am I thinking?" . . .

If it is not possible for you to see your thinking process then what you should do is allow your thoughts to come for some time . . .

And after they have come for a while then suddenly you should try to become aware of what you are thinking . . .

Practice this for three minutes . . .

Do not worry about any mental disturbances . . . do not worry about any thinking . . . do not worry if your mind goes in and out . . .

Do not control the mind but only see your own thoughts . . .
Remain watchful . . .
“What am I thinking?” . . . “What am I thinking?” . . .

Concentrate on chidakasha . . .
Concentrate on chidakasha which is the inner part of the forehead . . .
If you try to see the inner wall of the forehead you will see chidakasha . . .
Now this chidakasha is the screen and on this screen you will try to see what kind of thoughts are coming into your mind . . .
Keep on seeing the chidakasha and you will find different figures and symbols coming on the background of chidakasha . . .
On the background of chidakasha keep on seeing any symbol or diagram or flower or thought or vision coming . . .
Does not matter if the thoughts are visualized or a symbol or anything like that but keep on looking at the chidakasha . . .
If you keep on looking at chidakasha you will have different symbols, known and unknown both . . .

Always remain in chidakasha and keep on seeing anything that comes and also if it does not come . . .
There should be no tension, it should be relaxed state of chidakasha . . .
What comes in chidakasha? . . . what do I see in chidakasha? . . .

Maybe when you are looking at chidakasha suddenly the thought of a book . . . or a thought of a friend . . .



or a spiritual thought . . . or a worldly thought . . . or
a vision of a garden . . . or the thought of a flower . . .
or a diagram . . . or anything can come up of its
own . . .

Develop constant awareness of all that you see and if you do not see . . . do not be unconscious . . .
You are a witness of all that is taking place in chidakasha . . . you are a witness of all that is taking place in chidakasha . . .
Maybe visions and diagrams or maybe nothing . . . maybe just the midnight . . .
This process of perception should be a conscious process and not an unconscious one, not like dreams . . .
It could be a diagram like a triangle . . . or flowers . . . birds . . . gardens . . . houses . . . people . . . animals . . . rivers . . . midnight . . . darkness . . . starlight . . . or a full moon night . . . or the daylight . . . anything . . .
It could be anything . . .
Just remain aware of this . . .
Take care that you do not sleep, that is all . . .
That is all and that is very important . . .

Kindly bear in mind what I have spoken . . . you are looking at chidakasha . . .
This is the relaxed way of looking at chidakasha . . .
And in chidakasha whether you see anything or do not see anything, remain a witness of both and let things develop of their own and keep on . . .
Keep awake and keep on looking at chidakasha as I said . . .

Make your mind extrovert and become aware of external surroundings . . .
And fold your knees and relax your body . . .
And you can open your eyes and get up . . .

Hari Om Tat Sat



Discussion after previous meditation

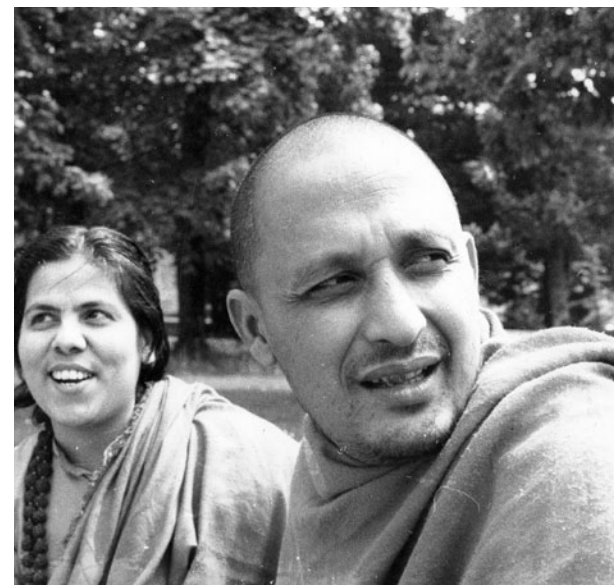
Q. Could explain the meditation we did further?

Swamiji: In the first practice you have the awareness of senses, in the second practice you have the awareness of thoughts, in the third practice you have the awareness of chidakasha.

If you practise this you will be able to express your subconscious mind and all kinds of unwanted thought patterns. The purpose of this practice is to clear up the mental barriers so that we may succeed in meditation later on.

All the thoughts of the past, all the agonies of past that are buried in the mind, in the memory, should be expressed out, good and bad both, so that the subconscious mind becomes very light and then that is a good condition for meditation.

When you practise it there will come a state when the intellectual control over your subconscious mind will be removed completely, and your subconscious mind will be able to express everything without any barrier whatsoever.



And another significant point about this is, when you master this practice the external disturbances will not affect you anymore. Most people are usually very allergic to external disturbances, especially when they sit down for some job, maybe meditation or anything else.

Now when you practise it for some time you will see that amidst external disturbances you can carry on with your job. This practice contains many more exercises but I gave you only what I thought was good for you.

The basis of this practice is, "Do not control the mind"; and another point is, "Witness your mind"; and the third important point is, "Do not sleep" These are the three important points you should remember in this practice. That is all. These can be practised in an easy chair, on your bed or even in this sitting position.

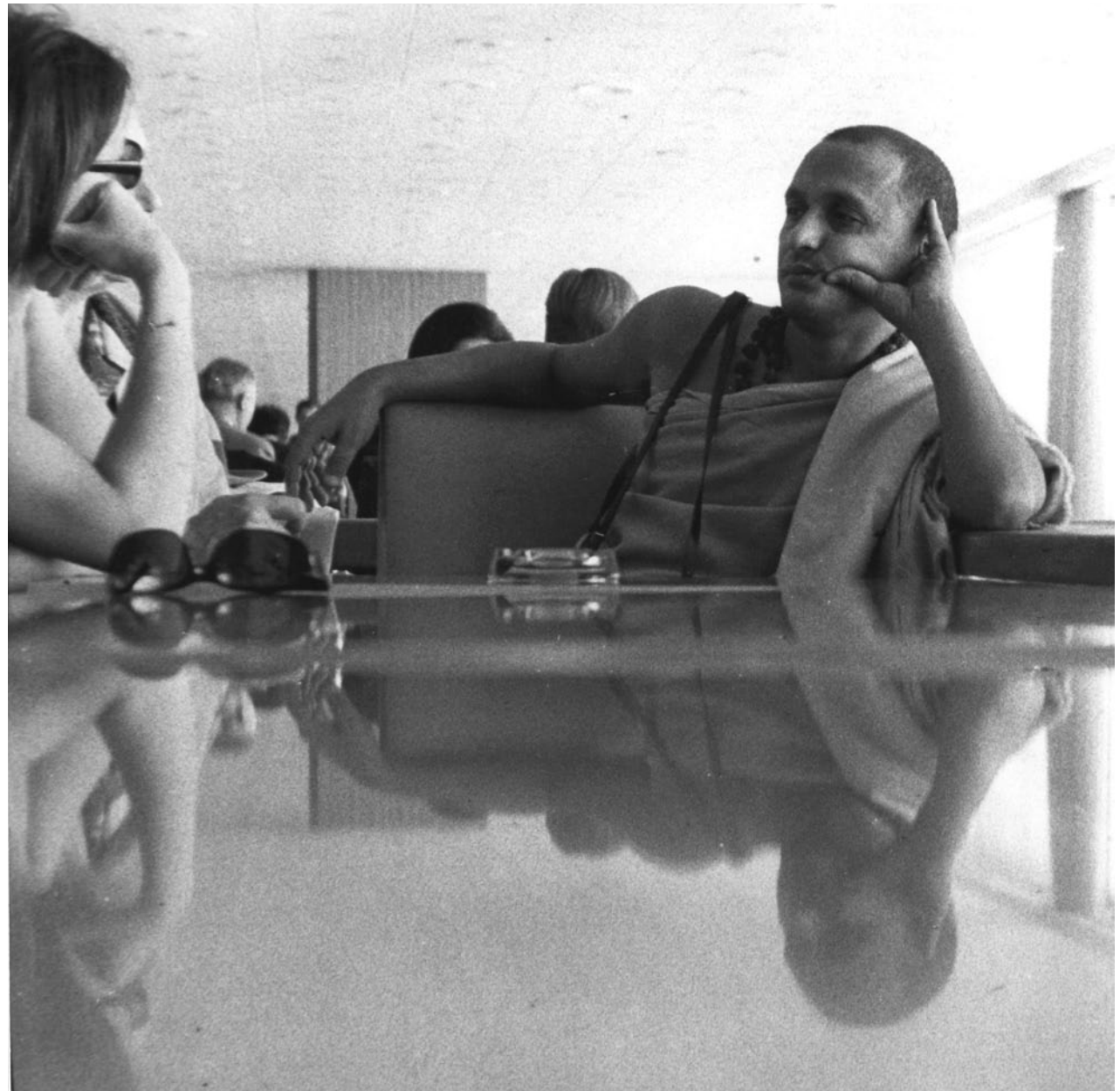
Hari Om Tat Sat

Unconscious Meditation: Introduction to Ajapa Japa

Vienna, Austria, 1969

Sit quietly with the spinal cord straight . . .
Now become steady . . .
You do not need to start
meditation when you sit down . . .
Before you start meditation you should sit
down quietly for five to ten minutes . . .
During this period you readjust your position and
make yourself comfortable . . .

Keep the eyes closed, do not open them . . .
For twenty minutes you will meditate . . . I will guide
the meditation . . . The first rule in meditation is the
moment you sit down for meditation you do not start
at once . . . Wait for a few minutes in order to make
the body or the physical condition steady . . .
Give sometime for physical excitement to
calm down and watch your thoughts . . .
Ask yourself, what am I thinking, see your thoughts . . .
Do not stop the thoughts; do
not suppress your thoughts . . .
Let a thought come and you watch it . . .



Make a special effort to find out what you are thinking
 ...Am I thinking? ...What am I thinking now? ...
 Watch every thought ...
 Do not become a thinker but become a seer ...
 Do not lose yourself in thinking but remain detached
 from the thinking process ... Do not identify yourself
 with your thoughts but remain an impartial spectator
 of your thoughts ...
 Do not hate a thought ... do not love it ... do not
 suppress it ... do not avoid it ...
 Let it come ... let it come ...
 Go on seeing with great diligence ... go on ...
 Watch every thought and if there is no thought watch
 that condition also ... If there is mental disturbance
 do not suppress it ... do not suppress it ...
 Try to see it as an impartial spectator ...
 Whether thoughts of happiness or thoughts
 of pain ... see them impartially ...
 Expose all your thoughts to your consciousness ...
 .Expose all your thoughts to your consciousness ...
 Expose every state of mind before your
 consciousness ... If there is no thought ... if
 there is no thought ... if there is no thought
 then become aware of the fact ... When there
 is anxiety then feel it ... If there is restlessness
 try to be a spectator ... If there is peace see
 it ... Do not identify yourself with peace ...
 Do not identify yourself with restlessness ...
 Do not identify yourself with pain and anxiety ... try
 to remain aloof ...
 And say I am not the thinker;
 I am the seer of my thoughts ...
 I am not the hearer; I am the seer of the hearing ...

Become conscious that you are
 listening to my instructions ...
 If you listen to any disturbing sound from outside, do
 not react but see it ...
 Concentrate on the disturbing
 sound and overcome it ...
 Concentrate on the disturbing thoughts and overcome
 them ...
 Concentrate on bad thoughts and overcome them
 ... Concentrate on every item of thought and thus
 overcome them ...
 Do not suppress any thought ... do not suppress any
 thought ...
 And if no thoughts come, try to know and say to
 yourself, there is no thought, there is blank ... there is
 no thoughts, there is blank ...
 Do not react to any thoughts ...
 Do not react to any external disturbances
 or to any external experience ...
 Try to see your own thought process as you see
 something on the TV screen ... Remain conscious all
 throughout ...
 I am not the thinker I am the seer ... I am not the
 thinker I am the seer ... I am not the thinker I am the
 seer.

And next comes the chanting of OM ...
 I will sing once then you will sing after me ...
 As to how one sings Om, please
 listen and understand ...
 In ujjayi, breathe in and up
 from the bottom to the top ...
 Listen carefully! ... Breathe in and up from the bottom
 of the spinal cord ... In and up with ujjayi and while

chanting OM loudly descend down to the bottom ...
 Inhalation with ascending and exhalation with
 the descending and with the singing of OM ...
 I will do it once and then you will follow me ...
 OM (is chanted). Breathe up ... chant OM ...
 Breathe in and breathe up ... chant OM ...
 Breathe in and up ... chant OM ...
 Breathe in and up through the spinal cord ... chant
 OM ... (This is done 8 more times, 13 times in all.)

Now practise of ujjayi in the spinal cord ... go on ...
 Rotate your mind in the spinal cord with inhalation
 and exhalation ... Try to feel that the breath is
 circulating in the spinal cord right from the bottom to
 the top ... Go on with great awareness ... Do not
 make gross sounds ...
 Try to make the sound as
 imperceptible as possible to others ...
 Breathe in and out in such a way that you are able to
 listen to it distinctly ...
 Prolong the breath, deep
 breath, thin and long breath ...
 The duration of the breath and the distance of the
 spinal cord from the bottom to the top should be
 synchronized ...
 The breath should be absolutely perceptible to you ...
 You should be able to listen to this magic breath and
 the breath is life ...
 Energy will go up and down in the
 spinal cord through your will power ...
 You go up and down on the basis of your breath ...
 Make your consciousness ascend and descend in
 the spinal cord only on the basis of your breath ...
 The breath should be perceptible to you ...



It should be relaxing . . . it should be freed within.
 It should be prolonged . . . it should be felt in the spinal
 cord . . .
 It is a thin current . . . it is a thin current . . .
 It is a very thin flow of sound and it goes up and
 down in the spinal cord . . . Try this, right from the

bottom to the top and right from the top down . . .
 The spinal cord is the path, breathing is the basis,
 consciousness goes up and down . . .
 The spinal cord is the path, breath is the
 basis, consciousness goes up and down . . .
 The breath should become pure and very fine and

almost imperceptible to others . . .
 But remain conscious of the breath all throughout
 if you want to remain in the process . . .
 And there should be constant awareness . . .
 I am breathing, I am breathing up and down . . .
 I am breathing up and I am breathing down . . .

I am breathing up and I am breathing
down you should think all throughout . . .
The spinal cord is the path, the spinal cord is the path,
the bottom is the beginning, the top is the end . . .
From the bottom to the top you inhale . . . from the
top to the bottom you exhale . . .
The more imperceptible the breath, the better will be
the feeling . . .
Go on . . . Go on . . .
I am breathing, I am breathing, this way . . . go on . . .
A little more with deeper concentration . . .
Only three minutes more . . .
Draw your mind from all sides into the spinal cord . . .
Try a little more . . .

And with inhalation synchronize your mantra and with
exhalation synchronize your mantra . . .
And if you do not have a mantra
of your own practice SoHam . . .
If you have a mantra, synchronize your mantra with
the breath . . .
And if you do not have a mantra practice So with
inhalation and Ham with exhalation . . . The spinal cord
is the path, breath is the basis and mantra is to be
realized . . .
Concentrate on the spinal cord . . . concentrate on the
process of breathing . . . concentrate on mantra . . .
Two minutes with intense concentration . . .
Go on intensely . . .
Withdraw your mind from all sides into the spinal cord . . .

Take your mind to the inner side of your
forehead . . . Withdraw it back from
the spinal cord and everything else . . .

Try to see the inner wall of the forehead from inside,
as if the inner side of the forehead is the front wall of
a room . . .
The inner side of the forehead
is the front wall of a room . . .
See the internal wall of the forehead from inside . . .
Take your mind to the crown from inside as if the
crown were the ceiling of a house . . .
From inside concentrate on the
crown, this is the ceiling of a room . . .
Internal side of the house . . .
Go to the top of the head from inside . . . top inside . . .
See the internal ceiling at the top of the inside . . .
See the inner side of the top from the inside . . .
Take your mind to the back; try to see the back of the
head from inside . . . Try to see the back side of the
head from the inside, the inner wall of the smaller
brain . . . Again on the inner wall of the forehead . . .
Internal wall of the forehead . . .
The ceiling of the crown . . . the ceiling of the top . . .
The internal wall behind . . .
The internal wall of the right temple . . .
The internal wall of the left temple . . .
The internal wall of the forehead . . . The
ceiling of the crown, the ceiling of the top . . .
The internal wall of the back . . .
The internal wall of the right temple . . .
The internal wall of the left temple . . .
And the floor, the floor . . .
Then again, the front . . . crown ceiling . . . top ceiling . . .
behind . . . right wall, . . . left wall . . . as though you are
in a room . . . Now see all the walls and the room . . .
See carefully the front wall . . .
The ceiling of the crown . . .

The ceiling of the top . . .
The backside of the wall . . .
The right wall . . . The left wall . . .
The floor . . . Front . . . crown . . . top . . .
behind . . . right . . . left . . . ground . . .
Again . . . front . . . crown . . . ceiling . . . top . . . ceiling . . .
backside wall . . . right wall . . . left wall . . . the floor . . .
At the posterior side at the back side of the ground
floor try to see an opening downward which goes into
the spinal cord . . . And this is a small passage through
which the consciousness goes down into the spinal
cord . . . This is a room with a floor . . . On the backside
is a small opening downward . . . On the backside is a
small opening downward . . . Repeat again . . . you are in
the room . . . See the front . . . top ceiling . . . back side
. . . right wall . . . left wall . . . ground . . . the back side
opening . . .

Become aware of the external environments . . . Do
not open your eyes . . . but change the physical
position and relax . . . Do not sleep . . . Do not open the
eyes . . . Change your physical position . . .

Now remember what you did . . .
First you prepared yourself for meditation . . .
Then awareness of thoughts . . .
Then chanting OM . . .
Then concentration on breath in the spinal cord . . .
Then practice of mantra in the spinal cord . . .
Then concentration on the inner space . . .
Concentration on the inner space . . .

Oooooooooomm, Oooooooooomm, Oooooooooomm
And now you can open your eyes . . .

Hari Om Tat Sat

1970

May

Sri Swamiji commenced his 3rd overseas tour, visiting Ireland, presiding over the 7th International Yoga Convention in Paris arranged by Swami Devatmananda.

September

Sri Swamiji's 4th overseas trip commenced. It included England, Northern Ireland, Denmark, France, Belgium, West Germany, Switzerland and Austria.



Summary 1970

The first series of meditations were given in Paris, France 1970

The first practice is a meditation on OM in bhrumadhya, the eyebrow center. Followed by brief kirtans and finally chanting of Ram followed by void. It begins by adjusting the position to be relaxed and comfortable with eyes closed gently. After announcing that bhastrika pranayama will be used during the practice from time to time an explanation of a gentle form of bhastrika is given during which OM will be chanted mentally and rhythmically in the eyebrow center. But first OM is chanted seven times aloud feeling its vibration throughout the whole body, followed by rhythmical chanting of OM (40 to 50 times) aloud, concentrating on the eyebrow center, after which the same is done mentally three times for 2 minutes each with quiet periods in between. Then bhastrika for 2 minutes followed by another 2 minutes of mental chanting Om, terminating with three loud and long chanting of Om all together. This is followed by successively chanting Sri Raam, jayaRaam, jayajayaRaam; Hari Raama, Hari Raama, RaamaRamma, Hari Hari; Om Satchidananda, and Anandoham, Anandoham, AnandamBrahmanandam. Finally, RAM is chanted aloud concentrating on the collective sound about 80 times followed by concentrating for 20 seconds on inner wall of forehead with no thinking, just void chidakasha.

The second, third and fourth series of practices are three stages of yoga nidra or psychic sleep. The first stage begins with an explanation of the practice

and stresses the mental repetition of the instructions given as well as the performance of the instructions, avoidance of sleep and the making of a resolve at the beginning and at the end of the practice. The choice of the resolve should be done carefully and this is explained in detail. This is followed by awareness of the whole body with a process of recollection and continues with rotation of awareness throughout the body, terminating with awareness of the whole body and its contact with the floor. It closes with the resolve once again.

The second stage of yoga nidra repeats the initial instructions more briefly and continues up through a brief rotation of awareness through the body up to the awareness of the whole body and its points of contact with the floor as in the first stage. Next is to experience awareness of one's own body from the outside. This is followed by awareness of breath in the right nostril for some time and then in the left nostril for some time. Then one is to become aware of breathing in and out through the right nostril, followed by the same through the left nostril, and continuing the same way alternating. This is followed by breathing in through one nostril and out through the other and then breathing in through the same nostril that one just breathed out of and breathing out through the other nostril and to continue this way strictly alternating. He calls this psychic breathing. This has to be done while carefully counting the number of round of the breathing and it should therefore be conscious and not unconscious breathing. After this comes the recollection of the experience of your sleep at night, followed by recollection of other experiences had in the past beginning with the recent past and continuing on as far back in time as possible.

The final practice is the development of the awareness of the major psychic centers of the body, beginning at sahasrara at the top of the head down to muladhara at the bottom at the perineum, ending in quick rotation of awareness through these centers.

The third stage of yoga nidra begins with a further explanation of the practice and its purpose and proceeds to rotation of awareness throughout the body followed by the process of alternate breathing in the nostrils as in the second stage of yoga nidra as given above, but with some additional explanation. Then a new aspect is added to the breath awareness, namely, breathing through both nostrils with the breath meeting at the eyebrow center thus creating a triangle together with the temperature and color experiences relating to the left and right breath. After this follows a process of visualization and next a brief recollection of the past as in the previous stage ending in the present. Then there is rotation of awareness through the psychic centers a number of times.

The fifth practice is a meditation on the collective sound of RAM. To begin with instructions are given that it will only be a short meditation of five minutes and therefore the practitioner should maintain complete and total concentration. In the practice there should be absorption in the collective sound produced by all in the room and not only of the sound produced by the individual, and the sound is the syllable RAM. After losing themselves in the collective sound for two or three minutes they are to withdraw their awareness to their individual awareness of the sound they are producing individually.

The sixth practice is called chidakashvidya, or the knowledge or wisdom of the space of consciousness.

After adjusting the body as usual brief awareness of the external environment is maintained. This is followed by the development of homogeneous awareness of the whole body which results in its total motionlessness, kayasthira. Next there is development of awareness of the natural breath, maintaining body awareness at the same time.

Now begins the essential part of the practice which is the development of the awareness of the entire space of your physical and mental being. You should be aware of the colour of that space as well and it will change from moment to moment. This will allow you to observe your aura of the life force within you. But you must avoid concentration on partial spaces within your body throughout. In the next phase you are to develop awareness of the breathing process together with the awareness of the whole body and the space within and without, including awareness of its color. This develops awareness of the psychic principle in man. Next move awareness to the eyebrow center and experience the area as a circular cave which is dark. After this produce the sound of OM and subtly convert the sound into awareness of the psychic personality devoid of physical awareness, formless awareness. Finally awareness is externalized again and the practice ends.

The seventh practice is antar mouna or inner silence stage one, while lying down which last for half an hour. To begin with an explanation of the practice and its purpose, stressing the fact that careful preparation is required in order to achieve the thought-free state lest there arise mental problems due to the arousal of deep seated samskaras or subconscious impressions and forces. The first preparation is awareness of the whole body, not in parts, initially for one minute and

with practice for five minutes. The next preparation is awareness of the spontaneous and natural breath. The third stage is the extroversion of awareness to register all sensations originating from the environment for about five minutes like a recording device. This is followed by withdrawing the mind from externals and impartially witnessing spontaneous thoughts, not developing these thoughts actively nor brooding on them. This is done for five to ten minutes followed by a brief recollection of the four stages of what is called antar mouna one, encouraging the participant to practice it that night and during the day when the opportunity arises.

The eighth practice is antar mouna or inner silence two. After a brief relaxation the practice moves directly to impartial witnessing of spontaneous thoughts and feelings, but on the basis of simultaneous awareness of the whole body and the natural breath, and what is happening inside and outside. Then the practice moves on beyond antar mouna one, to the development of a previously chosen and consciously developed thought in the form of mental pictures. The two stages added to antar mouna one are then summarized as witnessing all processes occurring in your consciousness and then the visualization of a thought process of your choice, stressing the fact that this should be practiced for a long time and repeatedly which will expose to the practitioners their subconscious mind, as well as, strengthening their ability to clearly visualize consciously developed thoughts.

The ninth practice given during this visit by Sri Swamiji in Paris is a short meditation while standing. They are told to close their eyes throughout and keep their feet slightly apart, and keeping their arms at

their sides or folded together in front of them. Next they are to practice a kind for of bhastrika pranayama, the bellows breath. This is followed by chanting OM together, fixing attention on the eyebrow center and according to the pulsation in the eyebrow center. After this the same is continued mentally only. The whole procedure is repeated once again starting with the bhastrika pranayama, and then without opening their eyes they are asked to sit down, become steady and once again repeat the whole practice starting with bhastrika, and then the practice ends.

The next series of meditations were given in Belfast, Northern Ireland which Sri Swamiji visited after Paris in 1970.

The first practice is Meditation on Breath. Eyes are kept closed all throughout. It begins by developing the awareness of the body in parts ending in awareness of the whole body and develops a deep sense of motionlessness of the body. This is known as the attainment of kayasthaira. It consists of two things, awareness of the body and its absolute stillness.

This is followed by awareness of the natural breath thus developing simultaneous awareness of the body stillness and the natural breath. Next awareness of the breath at different points in the body is developed which should be conscious and creative breathing beginning with the flow of the breath in both nostrils meeting at the eyebrow center forming a triangle with apex above. In the next stage the breath is experienced at the throat with the movement of the breath or prana from navel to throat which he calls a psychic passage. In the following stage awareness is brought to the eyebrow center and the breath or prana is experienced as moving from the eyebrow center to the back of the

head which is another psychic passage, backward and forward while breathing in and out respectively, this is said to awaken two important centers, the eyebrow center and the pineal gland.

In the next stage after the breath awareness the practice moves to mantra awareness by synchronizing mental repetition of OM in the eyebrow center with the rhythm of the pulsation felt there. Following this awareness of the breath is used to direct awareness inwards with incoming breath and outwards with the outflowing breath. Next there is only mental repetition of OM, with short "O" and long "M" with full concentration. This is followed by concentrating on the top of the head, the top of the brain, feeling the brain expanding and contracting with the inflowing and outflowing breath, respectively. Finally there is a period of concentration on the breath flowing in and out through the left nostril only, with mental repetition of OM, followed by the same process through the right nostril only.

The second practice is Meditation on Chidakasha, the space of consciousness. After the usual preparatory relaxation of the body, closing the eyes and observation of the current state of mind, there is a period for attaining absolute motionless of the whole body, kayasthaira. Then the practice moves on to the observation of the natural breath flowing in and out through both nostrils, uniting at the eyebrow center to form a triangle, with counting of the numbers of breath taken. Then the mantra OM is added to ingoing and outgoing breath and the breath is felt to move in the passage between the navel and the throat. At this time they are asked to add their mantra if they have one, to the breath or to become aware of the sound

So with the ascending incoming breath and Ham with the descending outgoing breath. Next the circuit of the breath is reversed, starting with exhalation from the throat and moving to the navel and the sound awareness becomes HamSo. In both practices the breath eventually becomes longer and deeper.

After a while awareness is moved to the eyebrow center, becoming aware of the rhythm of the pulsation there and synchronizing one's own mantra or SoHam or OM with the pulsation. Next the practice moves on to awareness of Muladhara at the perineum and after some time awareness is brought to the eyebrow center concentrating on the inner side of the forehead as a wall of a room, and awareness rotated from right temple to left temple, to the backside, to the roof, to the floor, thus forming a room which is the space of consciousness or chidakasha. At the back of the floor a small hole leading downward into the spinal cord is experienced and awareness is held there for some time. This is the location of ajna chakra. Next psychic breathing is practiced between these two centers starting with exhalation from ajna and breathing in from muladhara.

The third practice is yoga nidra which begins by lying down, closing the eyes and mouth gently, and arms by the sides with the palms upwards and final adjustment of the body in a relaxed manner. Instruction is given not to concentrate but just to follow the instructions without sleeping. Next the formulation of a personal resolve, which is followed by the instruction to listen to the instructions and become aware of the body part mentioned, repeating the name of the part mentally. This is followed by rotation of awareness throughout the body terminating with the awareness of the points

of contact of the body with the floor. Next the practice moves on to the feelings of heaviness, followed by the feeling of lightness. This is followed by awareness of breathing in and out through alternate nostrils and then through both nostrils with careful counting for an extended period. After this the whole body is visualized from the outside followed by a careful consideration of the present condition and contents of one's consciousness. Then follows the development of awareness of muladhara at the perineum and moving the awareness from there through the psychic centers along the spinal cord up to sahasrara at the top of the head. This is repeated a number of times. Finally, there are brief visualizations of suggested subjects terminating in awareness of unconsciousness as in deep sleep.

In the fourth practice Meditation on Breath 2 after mentioning that an elementary form of this practice was done the day before and a more advanced one in the morning he gives some more explanations of meditation on breath and mantra in the eyebrow center. After establishing stillness of the body, awareness is moved to the breathing process with careful counting. Thereafter, awareness is moved to the eyebrow center, observing the rhythm of pulsation there and synchronizing the mantra OM mentally with the rhythm.

Finally, there is a brief satsang on the practices given in Belfast described above.

The two in the final series were recorded in Munger, and are an antar trataka meditation and clarification of the techniques of usage of trataka.

The first practice is Antar Trataka. First Sri Swamiji begins by reminding the participants that no body

movements should take place all throughout the practice then OM is chanted, but not as in kriya yoga, but by feeling the vibrations of the sound throughout the whole body. After chanting OM five times, he brings the awareness to the whole body, followed by awareness of chidakasha, by focusing on the eyebrow center and visualizing a tiny star. After that the participants are to visualize the table in front of them, the white candle, and the flame, and others in the room doing the practice of trataka. They should be aware of the inner trataka. He then has them visualize the Shiva lingam, the symbol of the astral consciousness; this is followed by visualization of the human eye opened. Again focusing on the eyebrow center they are to see a small gland, pink in color, and this is the third eye which is closed and they are to try to open this third eye using psychic effort. Then comes visualization of a crystal ball on which they are practising trataka and seeing in it their psychic symbol; also to visualize their Ishtha Deva there as well. Then they are to concentrate on their whole being which represents the I. The I that is their whole being that has not changed through the years. I, the seer of the body, the seer of their thoughts, the witness of everything, inside and outside. Finally they are to become aware of the awareness of everything within themselves. After again chanting OM four times, they are to become aware of their existence and the awareness of knowing that they exist. Knowing that I am and again OM is chanted three times. Then they are to concentrate on themselves as a seer; a seer of the body. They are asked to turn themselves back and trying to become aware of the seeing faculty which was aware of the body. The practice ends by chanting OM three times together.



The second Clarification of the Practices of Trataka. In this thorough lecture on practical applications of trataka, Sri Swamiji explains many approaches to the practice of trataka, as a cleansing for the eyes, as a means for developing concentration and meditation, as well as, clarifying the practices of outer and inner trataka. When describing the structure of the eyes, Swamiji makes mention of the pineal gland and that melatonin which is necessary for sleep which can be extracted from the pineal. At the time of the lecture, less information was known about the pineal than is available today.

Some of the latest information indicates that light to the pineal gland comes through the eyes and through the back of the head. (Dr. Edward Group (2015)) writes that "How you think and feel every day depends on the pineal gland which regulates your daily and seasonal circadian rhythms, the sleep-wake patterns that determine your hormone levels, stress levels and physical performance. Sunlight exposure kick starts the pineal gland and stimulates the mind.

Any type of light exposure, either directly or indirectly, activates the pineal, prompting it to produce serotonin, the neurotransmitter responsible for mood and energy levels. This is why it is crucial to avoid light after the sun goes down, because you need your pineal gland to produce melatonin and suppress serotonin. ... A dark environment ensures your pineal gland produces enough melatonin to ensure good, restful sleep. Make sure you avoid backlit devices like phone, tablets, computer monitors, or TV right before bed. The lighting from these devices stimulates serotonin production, tricking your pineal gland into thinking it is daytime, confusing your wake-sleep cycle."

Most recent research suggests that it is "light in the blue/green spectrum that has this effect of serotonin production on the pineal, whereas light in the red/orange spectrum has the opposite effect, it causes a production of melatonin." This is obviously why the practice of *trataka* on a candle flame is recommended for those who have sleep disorders.

In this lecture Sri Swamiji quotes many different well know teachers of yoga on their understanding of the practice of *trataka* and how it can be applied in many different ways, for example, Dr. Mishra has suggested many ways that *trataka* can be use with the chakras for bringing about different states of purification. Also some research which indicates that the gaze reveals the nervous state of a person, if someone is highly nervous, the blink rate increases. Also the power of the gaze itself can be very compelling – we can often feel someone's gaze resting upon us, and also we can compel someone to look around by letting our gaze rest on the back of their head or neck. It is also known that the gaze directs plasma, ionised gas. This is like no

other gas, and is considered a fourth state of matter. A diode bulb may be caused to light from a distance, by causing the additional ionisation with the gaze

under conscious control. This has been proved under controlled experiments. This lecture is a must read for anyone teaching or practising *trataka*.



Meditation on Bhruhmadhya with Rhythmic Mental Mantra

Paris, France, 1970

Now close your eyes and take an easy position and take off your eye glasses . . .

Once you have closed your eyes, please do not open them anymore . . .

The posture which you are assuming for meditation should be quite easy and not difficult . . .

But if you like to change that position during meditation you may do so without opening your Eyes . . .

You may change your sitting posture in between but please do not open your eyes . . .

The vertebral column should be upright and straight but not tense but relaxed . . .

You should place your hands in such a way that you feel absolutely comfortable and at ease . . .

Be sure that you are assuming an easy position . . .

Be sure that you have placed the hands properly . . . and that the spinal cord is upright and straight . . .

And now you should become aware of your eyes and you must see that your eyes are mildly closed as they are at night when you are sleeping . . .

The eyes should not remain closed by pressing the lids very hard; the eyes should be closed as naturally and as gently as at night when you go to bed . . .

We shall practice a kind of meditation in which you will have to do bhastrika in between . . .

But this bhastrika which you will be practicing here should not be practiced harshly or heavily . . .

It should be only in the manner of rapid breathing . . .

At the same time you should concentrate on the eyebrow center and produce the rhythm of OM . . .

At the same time we shall concentrate on the eyebrow center without producing the verbal rhythm but we shall produce that rhythm mentally . . .

Keep your eyes closed and do not open them hereafter . . .

The bhastrika should be done as I will teach you: (slow rhythmic inhalation & exhalation . . .

You should not practice bhastrika this way: (fast inhalations & exhalations) . . .

The rhythm of OM should be practiced as I demonstrated . . .

By concentrating on the eyebrow center you should feel that the rhythmic sound is being produced on the eyebrow center as OM OM OM OM OM this way . . .

And at the same time the same thing has got to be thought and meditated upon without producing the sound by imagining the whole thing inside . . .

Now chant OM with me . . .

And while you chant OM, try to distribute the OM vibrations throughout the whole body.

OM (Chanted 7 times)

Concentrate on the eyebrow center . . .

And when you produce the rhythmic vibrations and the sound of OM you should feel that the manifestation is taking place in the eyebrow center . . .

When you concentrate on the eyebrow center you should not try to exert pressure . . .

And if you look into the eyebrow center some people can see a twinkling, solitary star.

The experience will differ from individual to individual . . .

OM OM OM OM (chanted 40 to 50 times)

Become quiet . . .

Concentrate on the eyebrow center . . .

Practice the same thing now mentally (practice 2 minutes)

Now practice bhastrika (2 minutes)

Become quiet . . .

Concentrate on eyebrow center and practice the rhythm of OM mentally (2 minutes)

Chant the rhythmic OM in the eyebrow center (OM . . . OM . . . 50 times)

Become quiet . . .

Concentrate on the eyebrow center and the same rhythms of OM mentally as if the whole thing is actually taking place inside in the eyebrow center. (2 minutes)

Practice bhastrika. (2 minutes)

Become quiet . . .

And concentrate on the eyebrow center and the rhythm of OM mentally. (2 minutes)

Chant Om with me. (3 times long chanting, not rhythmic)

Keep your eyes closed . . .

You may change the asana if you like . . .

Do not open your eyes and chant Sri Ram together twice on the lower scale and twice on the higher scale . . .

SRI RAM, JAYA RAM, JAYA JAYA RAM
SRI RAM, JAYA RAM, JAYA JAYA RAM

Keep your eyes closed and follow Hari Rama . . .

Once Hari Rama, once Hari Krishna . . .

Not twice but once with the total awareness of the sound you make . . .

HARI RAMA, HARI RAMA, RAMA RAMA, HARI HARI
HARI KRISHNA, HARI KRISHNA, KRISHNA KRISHNA
HARI HARI

Keep your eyes closed and sing with me: OM Sat Chit Ananda . . .

OM SAT CHID ANANDA

ANAN DO HAM
ANAN DO HAM
ANAN DAM BRAHMANANDAM

Don't open your eyes . . .

This time we are going to chant the sound RAM together and we are going to concentrate on the collective sound . . .

You are not going to concentrate on your own sound . . .



You are not going to concentrate on the eyebrow center . . .

But you are going to be aware of the collectively produced sound . . .

The rhythmic sound of RAM . . .

You have to be aware of the entire production of the sound of RAM for about a minute or two without a break of consciousness in between . . .

The sound of RAM will be produced as I demonstrate first . . .

And try to commune with each other in such a way that the sound scale does not at all differ.

RAM RAM RAM RAM; this is the way you have to do it . . .

Go on now with me. (35 times Ram chanted)

Do not open your eyes . . .

Another stretch of one minute . . .

The same thing you have to do but the awareness of the collective awareness of RAM should remain unbroken . . .

Please understand . . .

Don't worry about your sound . . .

Just concentrate on the collective sound . . .

Follow me RAM RAM RAM (chanted 80 times)

Become quiet . . .

Concentrate on the inner part of your forehead and just 20 seconds with no thinking . . .

Drive away every thought even if it comes. . . .

Total void in Chidakasha . . . no thinking . . . no thinking . . . no thinking . . .

Oooooommm Oooooommm Oooooommm

Chanting of Shanti Peace prayer I will do.

Yoga Nidra 1

Paris, France, 1970

Please lie down with your head towards me . . .
Make yourself comfortable so that you become
absolutely still . . .
You can make any movement necessary to adjust your
position for some time . . .
But once you become steady, no more movement
please . . .
Thirty minutes in one position . . .
Please keep your eyes closed, no movement please . . .

Now we are going to practise yoga nidra . . .
Repeat everything I say . . . repeat everything that I
say . . . I am going to practise yoga nidra. (10 second
pause) I am going to practice yoga nidra. (10 second
pause) Remain conscious all throughout . . . Remain
conscious all throughout . . . no sleeping . . . Keep on
listening to me . . . keep on listening to me and keep
on doing what is being said . . .
Most important point in yoga nidra is to be aware of
the instructions given . . .
Yoga nidra is not concentration . . .
It is neither waking nor sleeping . . .
In yoga nidra, the consciousness remains on the
borderline of waking and sleeping . . .
Where waking consciousness and sleeping consciousness
meet, that is the point for yoga nidra . . . Yoga nidra is not
consciousness, it is not unconscious . . . it is at the
meeting point of the two . . . Partially you are aware, and
partially you are not . . .

But the most important thing is that you have to be in
tune with my voice all throughout . . . It does not
matter if you understand me or not . . .
It does not matter that you don't understand me . . .
But your consciousness should be aware of my
instructions . . .
Your consciousness should be plugged into my voice . . .
It is through the voice that yourself and myself are
connected . . .
Sometimes you will understand me and sometimes
you may not . . . whether you understand me or not
does not matter . . .
In yoga nidra you should not exert your intellect . . .
In yoga nidra you should not exert yourself . . .
In yoga nidra you should not exert your power and
energy . . .
There are only two processes that go on in yoga nidra .
. . First, listen to my voice, secondly, awareness within
. . . Yoga nidra is not concentration, therefore, do not
exert yourself . . .
Keep on listening to me and follow the instruction as
much as possible . . .

Before you practise yoga nidra remember your resolve
or sankalpa . . . Even as a farmer plows the land before
he sows the seed, likewise in yoga nidra we plow the
land and sow the seed of the resolve or sankalpa . . . In
yoga nidra the mind becomes very tender . . . In yoga
nidra the mind becomes very receptive . . .
Whatever you want to be, whatever you plan to be . . .
you can do it now . . . You can change your thought . . .
You can change all things and you can change your
destiny . . .
You can move anything and you can grasp anything,

but yoga nidra should not be misused . . . You should
not misuse yoga nidra for simple things like I won't
smoke . . . I won't do this . . . I won't do that . . . do
not resolve petty things . . .
If you are not ready, please do not make any resolve
today . . .
Resolutions made in yoga nidra should concern your
entire life. . .
Resolve in yoga nidra should give a direction to your
life . . .
You should have one resolution in life and if you are
not ready today, please do not do it now . . .
Before you make a resolution in yoga nidra, find out
what you want . . .

Well, you want many things; you want knowledge . . .
security . . . prosperity . . . good friends . . . many more
things. You can't consider all these things now . . .
Yoga nidra is a direction to bring into your life . . .
Once a resolution is made in yoga nidra it is final . . .
that is your destiny . . . that is your way . . .
And therefore, the resolution in yoga nidra is very very
important . . .
Take time, wait for a month . . . but please find out
what you want . . . search within yourself . . .
Do not rush your decision . . .
What do you want . . . and remember that if you can
make the right resolution in yoga nidra, it can change
the whole of life . . .

Now, therefore, the first practice in yoga nidra today is
to discover a want for you . . . To discover a way for
you . . .
To discover a resolution for your life . . .

You must discover the right resolution for yourself . . .
 And I can say to you that anything can fail in life but
 not a resolution made in yoga nidra . . . Anything in life
 can fail but not the resolution made in yoga nidra . .
 .The mind becomes very powerful in yoga nidra . . .The
 resolution has to be made at the beginning of yoga
 nidra and at the end of yoga nidra . . .Two times you
 have to practise the resolution in yoga nidra . . .
 And also remember one important thing, that you are
 not going to make a resolution in this class unless you
 are ready . . .
 Discover one for yourself . . .

I am going to practise yoga nidra . . . Awareness of the
 whole body . . . awareness of the whole body. . . .
 I am . . . I am . . . aham . . . with this mantra, with this I
 am, Become aware of yourself . . . this morning . . .
 this mind . . . this awareness . . .
 The awareness by which I know that I am . . . I am
 aware that I am . . . I know that I am . . . I know I am.
 (10 second pause).
 Now a trip throughout the body . . . do it quickly . . .
 Repeat mentally, with me and become aware of that
 part of the body . . .
 Do not concentrate just be aware . . .
 Right hand thumb, second finger, third, fourth, fifth,
 palm, wrist, elbow, shoulder, armpit, waist, thigh,
 knee, knee cap, calf muscle, ankle, heel, sole, right
 toes one, two, three, four, five.

Go to the left side . . . think the same way as I say . . .
 Become aware of that part of the body quickly . . .
 Don't strain the mind . . .
 Don't think of one part of the body for a long time . . .

Left hand thumb, second finger, third, fourth, fifth,
 palm, wrist, elbow, shoulder, armpit, waist, thigh,
 knee, knee cap, calf muscle, ankle, heel, sole, left toes
 one, two, three four, five.

Now go to the back side . . . Repeat mentally and
 become aware of that part of the body as quickly as
 possible . . .
 And when I am speaking to you, please remember that
 I am speaking to you personally . . .
 I am emphasizing the point; please remember that
 when I am speaking to you, I am speaking to you
 personally . . .
 And when I am speaking, I am speaking to you
 individually . . .
 Go to the right back side . . .
 Right shoulder blade, left shoulder blade, spinal cord,
 right buttock, left buttock, the whole back together,
 the whole back . . .

Now go to the top of the head . . .
 Please understand, I am talking to you personally . . .
 Please commune with me as if I am talking to you
 personally . . . Top of the head, the frontal part of the
 top of the head, forehead, right eyebrow, left eyebrow,
 center of the eyebrows, right eye, left eye, right ear, left
 ear, right temple, left temple, right cheek, left cheek,
 nose, nose tip, upper lip, lower lip, both together, chin,
 throat pit, right side of the chest, left side of the chest,
 both together, right collar bone, left collar bone, the
 center of the chest, navel, upper abdomen, lower
 abdomen, right side of the abdomen, left side of the
 abdomen. I am talking to you individually . . .
 Please be aware of the steps . . .

Now becoming aware of the major parts of the body . . .
 Right leg, from the groin down, the whole leg, the left
 leg, right arm from the shoulder down, left arm, both
 arms together, back, abdomen, chest, head, the whole
 head, the whole body, the whole body, the whole
 body, the whole body, the whole body.
 Please remember I am talking to you personally . . .
 Please remain in communion with me . . .
 Only myself and yourself are existing here . . .
 Please maintain this attitude firmly . . .
 I give you one more trip through the body . . . repeat
 mentally . . .
 Become aware of that part of the body, quickly . . .
 No tension . . . no concentration . . .
 Only myself and yourself . . . I am talking and you are
 listening . . .

Right hand thumb, second finger, third, fourth, fifth,
 palm, wrist, elbow, shoulder, waist, thigh, knee, calf
 muscle, ankle, heel, sole, right toes one, two, three,
 four, five.
 Go to the left side.
 Left hand thumb, second finger, third, fourth, fifth,
 palm, wrist, elbow, shoulder, waist, thigh, knee, calf
 muscle, ankle, heel, sole, left toes one, two, three,
 four five.
 Backside, right shoulder blade, left shoulder blade,
 right buttock, left buttock, spinal cord, the whole back.
 Go to the top of the head . . .Top of the head, top,
 forehead, right eyebrow, left eyebrow, eyebrow
 center, right eye, left eye, right ear, left ear, right
 temple, left temple, right cheek, left cheek, nose, nose
 tip, upper lip, lower lip, both together, chin, throat pit,
 right collar bone, left collar bone, right chest, left

chest, both together, center of chest, navel, upper abdomen, lower abdomen, right abdomen, left abdomen. The whole of the right leg, the whole of the left leg, both together, right arm, left arm, both together, chest, abdomen, back, backside of the head which is touching the floor now, backside of the head, the whole head, the whole head, the whole body from top to bottom. The whole body, the whole body, the whole body, the whole body . . .

The whole body is lying on the floor . . .

The whole body is lying on the floor . . .

Become aware that your body is lying on the floor . . .

Become aware of the body and the floor together . . .

Become aware of the body and the floor . . . body and the floor . . . body and the floor . . .

The point where the body and the floor meet . . .

There is a meeting point of the body and the floor . . .

Repeat with me. . . I am talking to you . . . The point of meeting between the body and the floor . . . become aware of that meeting point . . . Become aware of that meeting point where the body and the floor meet each other . . . Your head and the floor, your shoulders and the floor, your arms and the floor, your back and the floor, your buttocks and the floor, the backside of your thighs and the floor, your calf muscles and floor, your ankles and the floor, your heels and the floor . . .

Again from the top . . .

The backside of your head and the floor . . .

Become aware of the meeting points of these places and the floor . . . head and the floor . . . shoulders and the floor . . . arms and the floor . . . hands and the floor . . . back and the floor . . . buttocks and the floor . . .



backside of the thighs and the floor . . . calves and the floor . . . heels and the floor . . . the whole body and the floor . . . Experience the meeting points . . . experience the meeting points . . . Experience the meeting points of the body and the floor . . .

Think of the floor like a mother holds a baby . . .

Feel the floor to be holding your body like a mother holds her baby . . .

And become aware of the resolve . . . if you have a resolve . . .

If you haven't a resolve, if you have no resolve try to find it out . . . Resolutions have to be practised at two points, at the beginning and the end . . . At this moment your mind has become tender and receptive, tender and receptive and sensitive . . .

Feel the resolve . . . Don't try to see it . . .

And any thought given to you at this moment will work in your life. . . .

In a moment I will wake you up . . .

Make your mind extrovert . . .

Become aware of everything outside . . .

When I say Hari Om Tat Sat, you have to get up . . .

Hari Om Tat Sat . . . this means that you should get up . . .

And now you can turn towards me . . .

This was the first part of yoga nidra . . .

Maybe tomorrow or the day after we can complete the whole thing as far as possible.

But I do not want to hurry up the instructions.

Hari Om Tat Sat

Yoga Nidra 2

Paris, France, 1970

Please lie down with your head towards me . . .
Make yourself comfortable so that you become
absolutely still . . .
You can make any movement necessary to adjust your
position for some time . . .
But once you become steady, no more movement
please . . .
Thirty minutes in one position . . .
Please keep your eyes closed, no movement please . . .

Now we are going to practise yoga nidra . . .
Repeat everything I say . . . repeat everything that I
say . . .
I am going to practise yoga nidra. (10 second pause)
I am going to practice yoga nidra. (10 second pause)
Remain conscious all throughout . . .
Remain conscious all throughout, no sleeping . . .
I am talking to you, be in direct communication with
me . . .

Discover a resolve for yourself, and if you have a
resolution for yourself, go on with that.
Resolutions made at the beginning and at the end of
yoga nidra are sure to become true in your life. (10
second pause)
This much was already taught to you yesterday . . .

Now a trip into the body.
Follow my instructions, repeat mentally the part of the

body and become aware of it as quickly as possible. . .
Right side . . .
Right hand thumb, second finger, third, fourth, fifth,
palm, wrist, elbow, shoulder, arm pit, waist, thigh,
knee, calf, ankle, heel, sole, right toes one, two, three,
four, five.
Go to the left side . . .
Left hand thumb, second finger, third, fourth, fifth,
palm, wrist, elbow, shoulder, arm pit, waist, thigh,
knee, calf, ankle, heel, sole, left toes one, two, three,
four, five.
Go to the back side . . .
Right shoulder blade, left shoulder blade, spinal cord,
right side of the buttocks, left side of the buttocks.
Go to the top of the head . . .
Top, forehead, right eyebrow, left eyebrow, eyebrow
center, right eye, left eye, right ear, left ear, right
temple, left temple, right cheek, left cheek, nose, nose
tip, upper lip, lower lip, both together, chin, throat pit,
right collar bone, left collar bone, right chest, left
chest, both together, the center of the chest, navel,
upper abdomen, lower abdomen, right abdomen, left
abdomen.
Now major parts of the body . . .
The whole right leg, the whole left leg, both together,
right arm, left arm, both together, the whole of your
back, the backside of the head, the whole head, the
whole body, the whole body, the whole body, the
whole body, the whole body, the whole body, the
whole body, the whole body.
This far you have been taught yesterday . . .

Your body and the floor . . . become aware of your
body and the floor . . .

Your body and the floor where they touch . . .
Awareness of the whole body and the floor . . .
The floor and your body come together at certain
points . . .
The points where your body and the floor meet . . .
you should be aware and try to feel that point of the
body . . .
Now practice individually, now backside of the head
and the floor . . .
Try to feel the meeting point of your head and the
floor . . .
Try to feel the meeting point of your shoulders and
the floor . . .
Your right arm and the floor . . . your left arm and the
floor . . .
Right hand and the floor . . . left hand and the floor . . .
The buttocks and the floor . . . the back sides of the
thighs and the floor . . .
The calf muscles and the floor . . . the heels and the
floor . . .
The whole body and the floor . . .
Experience and become aware of the meeting points
of your body and the floor . . .

Your body is lying on the floor . . .
Try to see your body from outside . . . as if you are
looking at your body from outside . . .
You should try to stand near the door and from the
door you should try to look into the room and see
your body lying on the floor practising yoga nidra . . .
Please remember I am talking to you . . .
Please commune with me individually . . . and become
aware that Swamiji is talking to me . . .
Your body on the floor . . . seen as if you are seeing it

when looking into the room from the door. (10 second pause)

Concentrate on your breath . . . concentrate on your right nostril . . . concentrate on the breath in your right nostril . . .

Only the right nostril . . . as if you are breathing only through the right nostril and not the left . . .

Feel the flowing of the breath through the right nostril as clearly as possible . . .

The breath flows through the right nostril and you are feeling it clearly . . .

Breathing through the right nostril . . .

Breathing in and out through the right nostril . . .

Go to the left nostril . . .

Concentrate on the left nostril . . . concentrate on the left nostril . . .

Experience and feel the breath in the left nostril . . .

Breathing only through the left nostril . . .

Breathing in and out only through the left nostril . . .

breathing in and out only through the left nostril . . .
Develop an intimate awareness of the breathing only through the left nostril . . .

Intimate awareness of the breath in the left nostril . . .

Concentrate on the right and breathe in and out through the right . . .

Concentrate on the left nostril breathe in and out through the left nostril . . .

Concentrate on the left nostril and breathe in through the left nostril . . . breathe out through the right . . .

Breathe in through the right nostril . . . breathe out through the left . . .

Breathe naturally, no deep breathing . . .

This is called psychic breathing . . .

You have to feel that you are breathing in through the left . . .

Breathing out through the right . . .

Breathing in through the right . . .

Breathing out through the left . . .

This is psychic nadi shodhana . . .

In the same way you can feel that you are breathing in through the right . . .

Breathing out through the left . . .

Breathing in through the left . . .

Breathing out through the right.

And take care that you are not sleeping . . .

You are listening to me . . . you are aware of my instructions . . .

When I say red rose and remember if you have heard red rose. . . .

If you have not heard it then you are sleeping . . .

Yoga nidra is not sleeping . . . it is not even waking . . .

It is a field at the meeting point of the conscious and subconscious . . .

Now, you have to breathe in a particular way . . .

I will explain it first, then you do it . . .

Left in, right out, right in left out . . . left in, right out, right in left out . . .

Through both nostrils in and through both nostrils out . . .

Breathing in through the left, breathing out through the right it is one . . .

Breathing in through the right, breathing out through the left it is two . . .

Breathing in through the left, breathing out through the right it is three . . .

Breathing in through the right, breathing out through the left it is four . . .

Breathing in through both, breathing out through both, it is five . . .

One, two, three, four, six, seven, eight, nine, eleven, twelve, thirteen, fourteen, and so on through alternate nostrils . . .

Five, ten, fifteen, twenty, twenty five, thirty and other multiples of five through both nostrils . . .

One, two three, four, alternate, five, through both . . . six, seven, eight, nine, alternate, ten both. . . .

Likewise further . . . you have to count carefully, and when you make an error you have to start from one again . . .

Please go on yourself. I will go on speaking in between but you do not worry about it, you go on with your practise . . . with greater attention . . .

Be aware of what you are doing. (10 second pause)

Do not breathe unconsciously . . .

Practise psychic pranayama with total consciousness . . .

Even one mistake is not permitted . . .

Total awareness of breath and counting . . .

Go on yourself . . . deeper awareness . . . deeper and deeper. (10 second pause)

Be aware and do not sleep . . . be alert that you do not sleep in between.. (10 second pause) . . . Go on. (10 second pause)

With great comfort . . . with exceptional awareness . . . go on. (10 second pause)

Total awareness . . . total awareness. (20 second pause)

Do not sleep, remain alert . . . in deeper awareness sleep is bound to come, remain alert.
Total awareness of breath and counting. (15 second pause)

Concentrate on the whole body. . . .
Next practice begins . . .
Concentrate on the whole body . . .
Relaxed concentration . . . no concentration on breath . . . no concentration on breathing . . .
I am talking to you . . . listen . . .
Relax your concentration . . . relax your mind and become aware of the experience that you have at night, every day, when you are sleeping . . .
Become aware of the experience which you have every day, every night, when you are deeply asleep . . .
How do you experience it . . . can you recall that? . . .
And now you have to develop the awareness of that state . . .
When I am sleeping at night . . . when I am sleeping at night, I feel like this . . .
When I am sleeping at night, how do I feel? . . . when I am sleeping at night, how do I feel? . . .
Try to manifest that experience of comfort and rest, and unconsciousness which you have every night, when you are sleeping . . .
Relax your mind . . . relax your thinking . . . you have nothing to think . . .
Repeat with me mentally I have nothing to think . . . I have nothing to fulfill . . . I have nothing to do . . . nothing to know . . . nothing to gain.. (5 second pause)
When I sleep at night, my mind slips into the unconscious . . .
I have an experience of object-less-ness . . .

And become aware of that experience. (40 second pause)

Next practice . . . Remember now any incident that happened yesterday . . .
Remember now any event, any incident, anything, even something ordinary that happened the day before . . .
Remember again anything, even ordinary, that happened the day before yesterday . . .
Remember any incident, even ordinary, that happened some time ago . . .
Remember any event, any person you met, even ordinary, that happened earlier than some time ago . . .
Go into your past systematically, point by point . . .
Go into your past and go to a point earlier than what you have just remembered . . .
Travel into your past . . . travel into your past . . .
The traveling into your past has to be systematic and not haphazard . . .
It is not that first you remember what happened ten days ago and then you remember what happened three days ago . . .
No, you remember what happened yesterday, then the day earlier, and then a day earlier . . . and then a day earlier or a month earlier . . . two months before . . . one year before . . . two years before . . . six years before . . .
In this sequence, travel into your past quickly . . .
Maybe you can travel even up to the womb of your mother. (10 second pause)
You have to go into your past in a very chronological order . . .
You have to pick up incidents bit by bit chronologically . . .

You should also develop the image of that event or incident. (10 second pause)
It is all awareness . . .
When you travel into your past you are traveling into the deeper trails of your consciousness . . .
When you are traveling into your past you are traveling into the storehouse of your consciousness . . .
.
When you are traveling into the past, you are traveling into the deeper dimensions of your consciousness . . .

Concentrate on the top of your head . . . this is called the crown lotus . . .
This center is situated on the top of the head, underneath the bone which is very soft in the baby. It is known as the thousand pedalled lotus center . . .
You should concentrate on that tender spot of a baby . . .
Concentrate on that lotus center . . .
And a little behind that at the back of the top of the head, you, have another center, which is called the moon center . . .
If you concentrate in the center of the back of top of the head, you are concentrating on the moon center . . .
.
On the back side of the head, just behind the eyebrow center, you have a third center; it is the third eye center . . .
If you concentrate on the backside of the head, or if you concentrate on the eyebrow center, you are concentrating on the third eye . . .
In the neck behind the cervical plexus, in the neck behind the cervical plexus is the fourth center, is the nectar center . . . is the center of nectar . . .

It is the center of ambrosia . . .

When you concentrate in the neck, cervical plexus, you are concentrating on the ambrosia center . . . Behind the heart, in the spinal cord, is a lotus center . . . Just below the chest there is a depression which is known as the sternum . . .

Just behind it in the spinal cord is the lotus center which is known as the blue lotus center . . .

Behind the navel inside the spinal cord, is the lotus center which is known as the yellow lotus center . . . If you concentrate either on the navel, or in the spinal cord behind, you are concentrating on the yellow lotus center . . .

At the bottom, where the spinal cord terminates, is the unconscious center . . .

If you concentrate at the terminus of the spinal cord at the bottom, you are concentrating on the center of the unconscious . . .

In the perineum, in the center between the urinary and excretory organs is the serpent center . . .

In the perineum is the serpent center . . .

At the terminus of the spinal cord is the unconscious center . . .

Behind the navel is the yellow lotus center . . .

Behind the heart is the blue lotus center . . .

In the neck is the nectar center . . .

At the backside of the head is the third eye center . . .

At the top of the head, at the back is the moon center . . .

And at the top of the head towards the front is the red lotus center . . .

The red lotus center is Sahasrara . . . the moon center

is bindu . . . the third eye center is ajna . . . the nectar center is vishuddhi . . . the blue lotus center is anahata . . . the yellow lotus center is manipura . . . the unconscious center is swadhisthana . . . the serpent center is muladhara . . .

The serpent center is muladhara in the perineum . . . concentrate and say muladhara . . .

At the end of the spinal cord is the unconscious center .

. . . concentrate on that point and say swadhisthana . . .

Behind the navel is the yellow lotus center . . .

concentrate on that point and say manipura . . .

Behind the heart is the blue lotus center . . .

concentrate on that point and say anahata . . .

In the neck is the nectar center . . . concentrate on that point and say vishuddhi . . .

At the backside of the head is the third eye center . . . concentrate there and say ajna . . .

At the back of the top of the head is the moon center . . . concentrate there and say bindu . . .

In the front top is the red lotus center . . . concentrate there and say sahasrara . . .

Now follow more quickly . . . from the top . . .

Sahasrara . . . bindu . . . ajna . . . vishuddhi . . . anahata

. . . manipura . . . swadhisthana . . . muladhara . . .

muladhara . . . swadhisthana . . . manipura, . . . anahata

. . . vishuddhi . . . ajna . . . bindu . . . sahasrara . . .

If you have a resolve, please do it . . .

If you do not have a resolve, discover a purpose for your life . . .

Resolves made at the beginning and end of yoga nidra must become true in your life . . .

explore inner space

Belfast Yoga Centre

presents

**The Worlds Most Dynamic Yoga Teacher:
Founder of the International Yoga Fellowship**

SWAMI SATYANANDA SARASWATI

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The Union Building,
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purpose • power • peace

Relax your mind . . . become extrovert . . .

And within a short time I will wake you up with Hari

Om Tat Sat . . .

Hari Om Tat Sat

Please get up.

Yoga Nidra 3

Paris, France, 1970

Close your eyes and adjust your position . . .
Stop all physical movements . . .
I am talking to you, be in direct communication with me . . .

Swamiji is talking to me . . .

This should be the thought in your mind . . .

Stop all movement and think I am going to practise yoga nidra . . .

I am going to practise yoga nidra . . .

Yoga nidra is the meeting point of consciousness and the subconscious . . .

Keep on listening to me . . .

You may or may not understand at times . . .

Make a resolve if you have one, otherwise search out a purpose in life for yourself . . .

Do not be in a hurry to pick a resolve . . .

Anything in life can fail, but not the resolve made in yoga nidra . . .

Do not change your resolve from time to time . . . one way . . .

If you don't have a resolve, try to find one for yourself . . .

Search for a direction in life . . .

It is the greatest propelling force in life; therefore don't be in a hurry . . .

Resolution in yoga nidra should be the aim of your life . . .

Do not involve your thoughts . . .

Page 4—Sunday News, August 30, 1970



Angela Storer looks at life

Sensual dissipations— that's what itches are

Lying flat on my back on a blanket on the floor, trying to concentrate on my psychic centres, it was an itch just below my left eye that first began to distract me.

Desperately I tried to resist the overwhelming urge to scratch it. Swami Ji had told us: "Whenever you feel you must scratch you must say to yourself: No, No, no, no."

Then my nose began to itch, then my arm. My will-power crumbled. I gave way to my burning desire to scratch.

All concentration gone I yielded also to my longing to open my eyes. I stared up at the ceiling. In the hinterland of my consciousness I could hear the Swami's voice intoning instructions. I shifted my gaze from the ceiling to the people lying near me.

A girl in her mid-twenties beside me was having much greater success. Her body was motionless. But a little further away I saw an arm raised; someone else had given in to an itch.

In all there were 40 or 50 people stretched out on blankets on the

polished floor of a hall in Queen's University Students' Union. We were practising Psychic Sleep, or Yoga Nidra.

It was a Yoga session organised by the Belfast Yoga Centre and presided over by Swami Satyananda Saraswati, described in the advertising material as "The World's Most Dynamic Yoga Teacher. Founder of the International Yoga Fellowship."

Swami Satyananda is on a world tour, taking in a r i o u s European countries, and an intensive three day programme had been arranged for his visit to Belfast.

Lecture

It started with a lecture on Friday night on "Yoga—The Awakening Of Your Potential Powers." I missed that, and the meditation practice on Saturday morning, but picked up the programme in the afternoon when I turned up, complete with blanket as requested on the posters, for the "Satsaanga."

I knew virtually nothing about Yoga but I was fascinated by it and immediately before the session I went to the house of Peter and Janie Lauer, the founders of the Belfast Yoga Centre, to find out more about it.

Peter is 36 and has just completed a year's research in computer science at Queen's. He is Austrian but has lived all over the world and gained

his Master's degree in philosophy at the Emory University, Atlanta, Georgia.

He now works in Vienna and, with his year's research in Belfast ended, he is returning to Vienna this week with his 33-year-old American wife, Janie.

The Lauers began the Belfast Yoga Centre with a small private class of four people last October. Now the Centre is firmly established and has a growing membership of over 100. The annual subscription is £3 though not everyone who attends the classes is a Centre member.

The headquarters of the B.Y.C. has been at the Lauers rented home in Newtownbreda but now the centre is planning to buy a house of their own for this purpose. They are raising the money by selling £5 bonds to members and interested people. These Building Fund Bonds are redeemable in three, five or seven years and they are, in fact, interest-free loans to the B.Y.C. So far between £800 and £900 has been raised in this way but they would like to get £3,000 so they can buy a house outright.

They plan to buy within the next two weeks. It is urgent that they do so because the house will also be home to the Indian Swami who is coming to take over from the Lauers as teacher.

For a while this will be Swami Atmananda Sara-

swati, head of the Bihar School of Yoga, India, which was also founded by Swami Satyananda.

Swami Atmananda is a charming Indian woman at present touring with Swami Satyananda, who was so impressed with the work being done in Belfast that he asked her to take over the B.Y.C. until the Swami who is to be the resident teacher here can come from India.

Swami Atmananda told me she will be back in Belfast in early September to start classes and she expects to be here about three months until Swami Satchinada, also from the Bihar School, arrives to replace her.

Peter gave me a number of leaflets about the Belfast Yoga Centre which answered, among other points, my first question: What is Yoga?

It said: "Yoga is an art of living. It is a way of life. Yoga cures many physical, mental and psychic diseases and abnormalities. It awakens all the dormant faculties in man."

Aims

"Yoga is a rational science with technical systems for stilling the turbulent mind, for harnessing the physical and mental energies and retaining their resilience. In a word Yoga aims at developing an integrated personality."

"Yoga is not only for a few individuals, but for all — young and old, fit

and ailing. Ceaseless activity in the turmoil of life takes its toll. Anxieties, frustrations and exhaustions of mind and body accelerate the ageing process. Yoga is a powerful remedy against these.

"Yoga influences every aspect of a human being physical, emotional, mental and spiritual. A harmonious equilibrium being maintained through Yoga practices, man is able to function at his greatest potential with concentration, dynamism and inner balance. With a strong healthy mind and body he is ready to go into the deepest recesses of his being, uncovering the layers of his personality and realising his true Nature."

"Yoga is a technique that makes a better person of Christian, Muslim, Hindu, atheist, agnostic alike. Better people make better communities, better nations, better nations make a better world."

Armed with this formidable definition I went to see Swami Satyananda for a few moments. He was sitting with Swami Atmananda in an upstairs room completely devoid of furniture which the Lauers keep for Yoga. I removed my shoes at the door and entered the incense-scented room.

One of the B.Y.C.'s leaflets describes Swami Satyananda. It says: "He is a living example of the balance between the internal and external levels

Do not force your mind if possible . . .
 Just follow as much as is possible . . .
 Do not force your mind; if possible . . . it is alright . . .
 Otherwise leave it . . .
 I am the instructor and you are the listener and your
 soul inside is the actor . . .
 If your inner man can follow me on his own, alright,
 otherwise don't worry . . .
 Do not compel your mind . . . just listen . . .

If you practise yoga nidra with me now, you will derive
 better results than by trying to understand . . .
 If you relax your reasoning and intellect you will be
 able to unfold your subconscious . . .
 But if you try to remember what I am teaching you
 side by side . . . your intellect will be working and you
 will not be able to train your subconscious . . .
 Whenever you practise yoga nidra remember this fact
 very well . . . that the mind . . . and the intellect . . .
 and the power of analysis . . . and the power of
 reasoning . . . has got to be kept in abeyance . . .
 The process of yoga nidra should be natural,
 automatic, spontaneous . . .
 It is true that all the instructions in yoga nidra should
 be remembered by heart . . .
 Or you must remember that you must have the
 recording so that you can follow the whole process
 without any difficulty . . .
 But when you are practising yoga nidra yourself, and
 at the same time you are exerting your thinking
 powers, please remember, that your yoga nidra can
 never become complete . . .
 Trying to think, trying to remember, trying to organize
 the chronological sequence, all these things will mar

the quality of the yoga nidra . . .
 Just like you count for one to one hundred without
 thinking . . .
 Without trying to remember, automatically and
 spontaneously . . . that should be the spirit of yoga
 nidra . . .

And when you are practising yoga nidra with anybody
 . . . please remember there is an unseen
 communication or link that takes place between
 yourself and the instructor . . .
 That communication, that communion takes place
 without my knowing it and without your knowing it . . .
 That communication is known as psychic
 communion . . .
 At that moment when you are practising yoga nidra
 and I am teaching you yoga nidra, at that moment our
 psychic systems are in direct communication with
 each other . . .
 And if you can relax your mind, and your intellect and
 your thought energy, certainly the psychic
 communication will be greater and more intense . . .
 And if you want to be in direct communion it is better
 that you relax everything . . .

A trip into the body . . .
 Right hand side . . .
 Repeat mentally and become aware of that part of the
 body and keep on moving quickly . . .
 Right hand thumb, second finger, third, fourth, fifth,
 palm, wrist, elbow, shoulder, arm pit, waist, thigh,
 knee, calf muscle, ankle, heel, sole, right toes one,
 two, three, four, five.
 Go to the left side . . . repeat mentally . . .

Visualize that part of the body as quickly as possible . . .
 Left hand thumb, second finger, third, fourth, fifth,
 palm, wrist, elbow, shoulder, arm pit, waist, thigh,
 knee, calf muscle, ankle, heel, sole, left toes one, two,
 three, four, five.
 Back side . . .
 Left shoulder blade, right shoulder blade, spinal cord,
 left buttock, right buttock . . .
 Top of the head . . .
 Top, forehead, right eyebrow, left eyebrow, eyebrow
 center, right eye, left eye, right ear, left ear, right
 temple, left temple, right cheek, left cheek, nose, nose
 tip, upper lip, lower lip, both together, chin, right side
 of the chest, left side of the chest, the whole of the
 chest, depression in the chest, navel, upper abdomen,
 lower abdomen, right side of the abdomen, left side of
 the abdomen . . .
 Now the major parts of the body . . .
 Right leg, left leg, both together, right arm, left arm,
 both together, the whole back, stomach, chest, head,
 the whole body, the whole body, the whole body, the
 whole body, the whole body, the whole body . . .
 The whole body and the floor . . .
 Become aware of the meeting points of the whole
 body and the floor . . .
 Experience those meeting points of the two . . .
 Your head and the floor, shoulders and the floor,
 shoulder blades and the floor, hands and the floor,
 arms and the floor, buttocks and the floor, backsides
 of the thighs and the floor, calf muscles and the floor,
 heels and the floor . . .
 Again . . . head and the floor, shoulders and the floor
 shoulder blades and the floor, arms and the floor,

hands and the floor, buttocks and the floor, backside of the thighs and the floor, calf muscles and the floor, heels and the floor, the whole body and the floor . . . Even as a mother holds a baby in her lap, likewise, the floor is holding you . . .

Become aware of this fact . . .

You are being held by the floor, even as a mother holds a baby in her lap . . .

Even as the sleeping cot . . . the bed holds you . . .

Likewise, the floor is holding you . . .

Visualize your body from outside . . .

As if you are standing at the door, looking inside . . .

You are standing at the door . . .

You are standing at the door . . . and from the door you are looking inside . . .

And here you find yourself lying on your back . . .



You can see yourself . . . face, hair, dresses, the middle part, the lower part, the whole body . . .

And not only yourself but others also . . .

You can see many bodies on the floor here, including yours . . .

From the door you look inside and see yourself. (10 second pause)

Concentrate on the breath In the right nostril . . . right nostril . . . right nostril . . .

Feel that you are only breathing through the right nostril . . .

Concentrate on the breath flow in the right nostril, right nostril is known as pingala in yoga . . .

Solar . . . the right nostril is solar flow . . .

It is the solar channel and it is pingala . . .

And when you breathe in through the right nostril, the flow of the breath is warm . . .

And the color is red . . .

The right side of the breath channel is pingala, solar . . .

The color is red . . . the color is reddish you can say, on the solar breath . . . it is warm . . .

Concentrate on the left nostril . . .

Go to the left nostril . . .

The left nostril is ida, it is the lunar flow . . .

Its color is blue, it is cold . . .

Be aware that you are breathing through the left channel . . .

Left channel is lunar channel . . . its color is blue . . . the breath is cold, it is ida . . .

Concentrate on this lunar channel . . .

Go deep and intensify your awareness of the breath . . .

Now again concentrate on the right . . .

Concentrate and be aware that you are breathing through the right nostril only . . .

And when you are concentrating on the right nostril, feel the warmth and the color red . . .

Breathe in through the right nostril and breathe out through the right . . .

Follow the breath closely and intimately and intensely . . .

This is the solar channel . . . this is the warm channel and its color is reddish . . .

And this is the channel of prana or vitality . . .

Concentrate on this channel only . . .

Breathe in and out through the right . . .

Breathe in and out through the right . . . with intensity . . . with total awareness . . .

Now move from the right nostril . . .

Please go to the left . . .

Breathe in and out through the left . . .

This is the lunar channel . . . cold flow . . . bluish in color . . .

It is the channel of mental energy . . .

Concentrate and be aware . . . breathe in and out through the left, intimately, intensely and deeply . . .

Go on . . . breathe in and out through the left . . .

The flow is cold . . . the color is blue . . .

Transfer your awareness . . . go to the right again . . .

Breathe in and out through the right . . .

This is the solar channel . . . warm breath . . . color is reddish . . . channel of prana.

Concentrate intensely . . . total awareness of pingala . . .

Total awareness of pingala . . .

Total awareness of the right. (15 second pause)

Now breathe in and out through both nostrils . . .
 But concentrate, when you are breathing ida and pingala you should feel the warmth in the right and the coolness in the left . . .
 The red is on the right . . .
 The blue is on the left . . .
 Simultaneously . . . simultaneous awareness of ida and pingala . . .
 Simultaneous awareness of warm and cold . . .
 Simultaneous awareness of prana and mental energy . . . on the right and on the left . . .
 Total awareness of what I am speaking . . .
 The left is blue, the right is reddish . . .
 The left is cold, the right is hot . . .
 The left is Ganga and the right is Yamuna . . .
 They are the two rivers and these two rivers meet in the eyebrow center . . .
 Eyebrow center is the confluence . . .
 Ida and pingala both meet in the eyebrow center . . .
 The reddish and bluish channels meet in the eyebrow center . . .
 They meet in the eyebrow center . . .
 Intensify your awareness . . . deepen your awareness. . . .
 Visualize the colors . . . visualize the hot and cold . . . visualize their confluence in bhrumadhya, eyebrow center . . .
 And visualize them as two rivers flowing through your nostrils and meeting at the eyebrow center . . .
 Go on . . . deeper and deeper . . . as profound as you can . . .
 Manage this yoga nidra very well . . .
 This yoga nidra is for nervous balance . . . for nervous strength. (5 second pause)
 Go on. (5 second pause)

Simultaneous awareness of Ganga and Yamuna. (5 second pause)
 Simultaneous awareness of Ganga and Yamuna . . .
 Realize their confluence in the eyebrow center . . .
 The eyebrow center is bhrumadhya. (10 second pause)
 Go on. (5 second pause)
 Simultaneous awareness of warmth and cold . . .
 Simultaneous awareness of reddish and bluish colors as well. . .
 Simultaneous awareness of Ganga and Yamuna . . .
 Visualize them as the flowing of two rivers . . .
 Go on . . .
 Pick up this yoga nidra fit for psychic balance . . .
 This is the greatest of all pranayamas . . . and this will awaken sushumna . . .
 The moment you visualize the meeting of the two in their confluence in the eyebrow center, your sushumna will wake up of its own . . .
 When you visualize and realize clearly the confluence of the two flows, two channels, two rivers in the eyebrow center . . . and when the realization comes . . . it is the proof that your sushumna is now up . . .
 Go on . . . deeper . . . intense . . . absolute awareness . . .
 Concentrate on your physical body . . .
 Concentrate on your physical body . . .
 Concentrate on your physical body . . .
 Concentrate on and become aware of your physical body . . .
 Concentrate on your physical body and say in your mind, "blue lotus" . . . second time "blue lotus" . . .

third time "blue lotus" . . . fourth time "blue lotus" . . .
 fifth time "blue lotus." . . .
 Remember today . . . remember today . . .
 Concentrate on today . . . visualize today . . . feel today . . . this day in which you are existing . . . Concentration on time . . .
 This is a beautiful yoga nidra . . . become aware of today . . . become aware of today . . .
 Become aware of just now . . .
 Please understand me, what I want you to practise . . .
 Now I am teaching you yogic awareness of time . . .
 Become aware of now . . . now . . . become aware of now . . .
 Yourself and now . . .
 Go on like this, myself and now . . . myself and this moment . . .
 Become aware of yourself and this morning at seven o'clock, when you were practising exercises here . . .
 Myself and exercises in the morning . . . myself in morning exercise . . .
 Visualize yourself in the morning when you were doing exercises here . . .
 Myself last night . . . myself at night when I was sleeping . . .
 Become aware of yourself when you were unconscious last night . . .
 Myself, myself and last night . . . at midnight when you were absolutely unconscious . . .
 Become aware of your unconscious existence at night . . .
 Become aware of your unconscious existence at night . . .
 Myself at night . . . myself and my unconscious

existence at night . . .
 Myself last night . . . myself in sleep at night . . .

Myself last evening . . . myself last evening in the slide show . . .
 Visualize yourself last evening when witnessing the slide projections . . .
 My self and childhood . . . remember . . . visualize . . . remember . . .
 Visualize yourself when you were a child . . .
 Withdraw yourself into the past, you were a child . . .
 Remember a day of your childhood . . .
 Visualize any day of your childhood . . .
 Visualize any day of your childhood . . .
 Go on back into your past . . .
 Visualize any day in your childhood. (5 second pause)
 Go back into your remote past when you were a baby . . .
 Remember or visualize a day or a time when you were a baby . . .
 Remember and visualize a day when you were a baby . . . yourself , , ,
 The whole body and now . . .
 Concentrate on the top of your head. (5 second pause)
 Red lotus, sahasrara. (5 second pause)
 Concentrate on the lotus at the back side of the top of the head, moon center, bindu . . .
 Concentrate on the back side of the head . . . third eye center, ajna chakra . . .
 Concentrate on the neck bone, nectar center . . . vishuddhi . . .
 Concentrate behind the depression in the chest . . . in the spinal cord . . . blue lotus . . . anahata.

Concentrate on the interior of the spinal cord behind the navel . . . yellow lotus . . . manipura. Concentrate at the root of the spinal cord . . . the center of the unconscious . . . swadhisthana. Concentrate on the perineum . . . serpent center . . . muladhara . . .

Now ascending and descending . . .
 Remember what I have said and follow me . . .
 Speak mentally and locate the points throughout your psyche. . . .
 Serpent center . . . unconscious center . . .
 yellow lotus . . . blue lotus . . . nectar center . . .
 third eye center . . . moon center . . . thousand petal lotus center . . .
 Descending . . . thousand petal red lotus center . . .
 . . . moon center . . . third eye center . . . nectar center . . .
 blue lotus center . . . yellow lotus center . . . unconscious center . . .
 serpent center . . . You have to speak in Sanskrit also . . . only Sanskrit . . .
 Serpent center, muladhara . . .
 You have to recite only the Sanskrit . . .
 The other is there only to make it clear . . .
 Serpent center, muladhara . . . unconscious center, swadhisthana . . .
 yellow lotus, manipura . . . blue lotus, anahata . . .
 nectar center, vishuddhi . . . third eye center, ajna . . .
 moon center, bindu . . . thousand petal red lotus center, sahasrara . . .
 Descending . . . thousand petal red lotus center, sahasrara . . .
 moon center, bindu . . . third eye center, ajna . . .
 nectar center, vishuddhi . . . blue lotus center, anahata . . .
 yellow lotus center, manipura . . . unconscious center, swadhisthana . . .
 serpent center, muladhara . . .

Now try to understand the location of each of these psychic centers . . .
 At the bottom in the perineum, is the serpent center, muladhara . . .
 In the feminine body it is at the back side, the posterior of the uterus . . .
 At the root of the spinal cord, the unconscious center or swadhisthana . . .
 And when you ascend in the interior of the wall of the spinal cord, behind the navel, is the yellow lotus center, manipura . . .
 And continue ascending along the interior wall of the spinal cord, behind the depression in the chest is the blue lotus center, anahata . . .
 Go on ascending to the neck, to the cervical plexus, inside is the nectar center, vishuddhi . . .
 Go on ascending to the back of the head at the top of the spinal cord is ajna, the third eye center . . .
 Go on ascending at the supreme top of the head at the back is the moon center, bindu . . .
 And then go to the frontal top is the thousand petal lotus center, sahasrara . . .

Concentrate on the whole body. (10 second pause)
 Become aware of the external world. . . . and that you are practising yoga nidra . . .
 Discover a resolve for yourself, or if you have a resolve, go on . . .
 Resolve in life is a great thing . . .
 Don't be in a hurry. (20 second pause)

Hari Om Tat Sat

Kindly get up.

Meditation on Collective Sound of RAM

Paris, France, 1970

Keep eyes closed and sit in a comfortable posture . . .
Only for five minutes meditate . . .
Absolute meditation . . . qualitative not quantity . . .
We are not going to tire the mind for half an hour . . .
only five minutes . . .
We are going to get the best of it . . .
And now become steady and immobile. . . .
Do not open your eyes . . .
First suggestion you give to your mind is that it is only
a matter of 5 minutes and not more . . .
Therefore you need complete and total concentration
only for the short period . . .

You have to concentrate on the collective sound
vibrations and not the individual . . .
We will jointly pronounce RAM and you will try to
become aware of the collective sound of RAM that is
being produced by all of us here . . .

Do not concentrate on the sound rhythm but relax
your mind in such a way that your mind is
completely lost in the collective sound vibration that
you are going to produce . . .
Do not concentrate on the collective sound vibration



but lose yourself . . .
Let your mind get itself lost . . . completely losing all
the ties on the mind . . .
Do not produce the sound RAM with exertion . . . it
should be spontaneous . . .

And after losing mind in collective sound for 2 or 3
minutes . . . withdraw your mind into your own
sound . . .
You have to lose yourself . . .
You have to lose your consciousness . . .
You have to become one with the collective sound

that we will be producing . . .
And after 2 or 3 minutes withdraw your mind from
everybody – from the collective sound . . .
And concentrate on your own sound . . . your own
sound forgetting everything else . . .

RAM, RAM, RAM, RAM, RAM, RAM. (chanted for 5
minutes)

Hari Om Tat Sat

Now open your eyes . . .

Chidakashvidya Meditation

Paris, France, 1970

Fix up yourself in a comfortable asana . . .
Check up your position . . . hands . . . spinal cord . . .
head . . . and everything else . . .
Be sure that you can sit in calm meditation for some
time . . .
Without any disturbance on the part of your physical
body. (18 second pause)
Try to be aware of different sounds outside the room . . .
the clock . . . the fan . . . my voice . . . the birds . . . the
crickets . . . and the music. (8 second pause)

At once become aware of your physical being . . . the
body . . .
Total awareness of the body . . .
You should be aware of your physical being . . .
Maintain a particular awareness of the physical body . . .
And be sure that you are aware of the physical body . . .
Not awareness of a particular part, but awareness of
the body as a whole . . .
The more you become aware of your physical body
the more steady your mind becomes . . .
No particular awareness of a part of the body but
awareness of the body as a whole . . .

And then focus on your breathing process . . . but at
the same time retain the awareness of the body.

Continue the flow of awareness of your physical being
. . . that should continue . . .

And in addition to that become aware of the breathing
process . . . But at the same time retain the awareness
of the body . . .

Continue the flow of awareness of your physical being
. . . that should continue . . . And in addition to that
become aware of the breathing process . . . the usual . . .
the natural . . . the effortless breathing process by
listening . . . And becoming aware of your breath, the
physical breath. (8 second pause)

Do not control the breath but let the breathing
process be natural and automatic . . . sometimes deep
. . . sometimes long . . . sometimes cold . . . sometimes
warm . . . know it all . . .

Awareness of breathing along with the awareness of
the physical body. (20 second pause)

Now focus on the essence of your being, the
chidakasha space that is in you . . . Space that
permeates every atom of your physical and mental
being . . . Space that is not within you and that is not
outside you but that is everywhere . . .
It is not the space that is front of your forehead . . .
It is not the space over your head . . .
It is not the space over the heart . . . It is not the space
in the abdomen, the navel . . . And it is not the space in
the lower part of the body . . . But it is the complete
space that involves the physical being in toto . . . When
you are aware of chidakasha . . . you are aware of the
space which is within the body . . . throughout the
body . . . permeating the whole body . . . including the
whole body . . . not a particular point of the body . . .
Become aware of chidakasha . . . the totality of your

form of existence . . .

The space in which your body exists . . .

It is black in color . . . it is formless . . .

Try to maintain awareness with regard to its color . . .

Chidakasha . . . what is the form of chidakasha . . . its
color . . . is it red . . . deep red . . . bright red . . . or any
other color . . .

It changes from moment to moment . . .

The color of chidakasha changes from moment to
moment . . .

If you remain aware of the color you are seeing you
will notice that the color is changing very swiftly . . .

Sometimes it is difficult to remain steady with the
changing color vibrations . . .

Colors at some times are decipherable . . . and
sometimes the colors are undecipherable . . . You can't
understand them . . . you can't see them . . . you can't
read them . . . These colors are not the same every day
. . . At this moment tomorrow, the colors of your
space, the color rhythm will not be the same as it is
now . . . Try to be aware of the rapidly changing color
maybe red in color, overpowering color cloud passing
through chidakasha . . . Chidakasha, the formless
existence . . .

The formless existence . . . that supports your physical
being has color . . .

You should look at it attentively . . . you should be
aware of your aura . . .

Being aware attentively of chidakasha, you will find
colors . . . color vibrations moving very fast.

These colours are symbolic expression of the life force
in you . . .

These colors are the symbol of the life force in you . . .
Try to be aware of these colors . . .

It is on the basis of these colors that ultimately a new science can be learned . . .

Chidakasha. (5 second pause) . . . chidakasha.

(5 second pause) The formless experience . . . The formless essence . . . the formless reality, of your physical being . . .

It is not the chidakasha which you see in front of your forehead . . .

It is not the chidakasha which you see at the top of your head . . .

It is not the chidakasha behind your head . . .

It is not the chidakasha in the region of your heart . . . or in your navel . . .

It is not the chidakasha in the lower part of your body . . .

But the chidakasha that encloses every center . . . total chidakasha and you should intensify your awareness . . . And be aware of the color and say mentally I am aware that I am investigating, watching and recording the colors . . . You should acknowledge the colors, red, blue, violet, etcetera . . .

If you can't, say I can't understand . . .

Sometimes the colors are so complex that it is not possible to understand the colors . . .

But whatever you understand or you do not, you should be aware of the colors . . . Try to maintain an unbroken, unceasing flow of awareness of the chidakasha . . . Do not let your mind, your awareness break in between . . . Constant, unceasing, unbroken, spontaneous awareness of the total chidakasha . . . Of every aspect so far known of chidakasha. (10 second pause)

In the formless space, your physical body is existing . . .

Chidakash is not in the body, but body is in chidakasha . . . By practising chidakasha you may come across streams of light . . . a flash of light . . . a bolt of light . . . any vision . . . or anything . . . any thought . . . or any object . . .

But with all that you must maintain your awareness of the whole chidakasha . . .

If your mind goes to the frontal chidakasha . . . in front of your forehead, tell your mind, I want to be aware of the total chidakasha. (20 second pause)

First you must understand the chidakasha . . . and when you can do that then go on reading the colors . . . And when you can read the colors, then you should bring your attention to the center of the eyebrows and go in, and be aware of a cave . . .

A circular cave . . . a circular cave, open within . . .

And you are aware that it is a cave . . . but you are not able to get into it. (10 second pause) Repeat the whole chidakasha again . . .

Become aware of your physical body . . . become aware of your physical being . . .

Intensify your awareness of your physical being . . .

Intensify your body awareness . . .

Awaken the body awareness until you are completely aware of the existence of your body as a whole. (10 second pause)

Focus on the normal breathing . . . the normal breathing process . . .

Watch it . . . watch it . . . with unbroken awareness of the breathing process . . .

But at the same time unbroken awareness of the body should remain . . .

In addition to that you must attend to the breathing process with absolute attention . . .

With absolute carefulness and utter vigilance . . .

And along with that become aware of chidakasha . . . the space within . . . the space without. . . . A space without form . . . a space which is undefinable. (10 second pause)

And within that space you are. (10 second pause)

Find out the color . . . become aware of the color . . . if you cannot . . . mark and become aware of the quickly changing colors for the time being . . . But be aware that the colors are coming and going with terrific speed from moment to moment . . .

The colors change and that you should see with utmost care and vigilance and they should be seen as part of the body. (20 second pause)

Notice your color . . . witnessing the color . . . noting down the color.

And this is your main duty now in chidakasha. (10 second pause)

Remember again if I mention chidakasha I do not mean the dark area or the inner firmament in front of your forehead . . . or on top of the head . . . or behind the head . . . or on the back . . . or in the front or below . . . No, I mean the whole being . . . the totality of awareness of all forms of awareness of chidakasha . . . If you are able to handle it . . . you are able to do a very great thing . . .

If you are able to understand chidakasha . . . you are able to understand the essence of your body If you are able to feel it . . . you are able to feel the psychic principle in man. (10 second pause)

Now go to bhrumadhya . . .

Get into it and carve a circular cave . . .

Carve a cave with a circular opening and gradually form a vision . . .

And you see it is dark. (10 second pause) Go near the opening and see inside . . . Oh, yes, it is very dark . . . Nothing can be seen and nothing can be understood . . . And if by chance you are able to go into it you will be in yourself . . . And that is the deeper aspect of chidakasha . . .

OM (Swamiji) . . . OM (collective).

While producing this OM, please convert the sound OM . . . in a subtle psychic way by becoming aware of the psychic personality . . . devoid of the physical awareness . . .

Please understand and do it . . . OM . . . OM . . .

While you produce this OM-kar imagine its waves all within . . . all around . . . everywhere, in the inner space . . . in the dark area . . . in the formless radar . . . and in between . . . that appears to be flickering . . . The practice of the awareness of my being . . . the body . . .

Please understand, the body seems to be a form of awareness . . .

The body seem to be a formless awareness. . . .

That is what you do as you practise OM-kar . . . OM . . . OM . . . OM . . . OM . . .

Gradually take your mind outside . . .

Become aware of your physical body . . .

Then expand your awareness outside . . . Become aware of the sounds . . . the movement and so on . . . And the persons sitting around you . . . and the instructions given by me . . .

Make sure that you have become extrovert . . .



You are aware of outer things . . .

Are you sure? . . . cricket . . . music . . . fan . . . my voice . . . co-aspirants around you . . . yourself . . . So far you were practising chidakasha . . .

The head . . . the body . . . arms . . . feet . . . everything . . .

And open your eyes . . .

Hari Om Tat Sat

Antar Mouna 1

Paris, France, 1970

Now kindly lie down with your head toward me . . .
Keep your eyes closed, for about a half an hour . . .
You have to maintain this position . . .
If you want to cover yourself, please do it . . .
But for half an hour I request you not to make any
movement . . .
And even if you have to go to the toilet and bathroom,
please do it before this . . .
Keep your eyes closed and take off your glasses . . .

From this morning we begin the practice of inner
silence . . .
Antar mouna is the technical name . . .
Antar means internal . . . mouna means silence . . .
External silence means not speaking . . . internal
silence means not thinking . . .
The practice of inner silence will be given to you stage
by stage . . .
It is not possible to stop thinking without
preparation . . .
In order to come to the point of no thinking . . . you
have to train your mind . . .
You will have to train your body and the senses
also . . .
Therefore, these practices of inner silence are ways
and means to inner silence . . .

To stop thinking is not an ordinary job . . .
It is also not free from dangers . . .

If you try to stop thinking now by force . . . you are
inviting mental danger . . .
Because it is the nature of the mind to think . . . it is
natural to the mind to think . . .
It is unnatural of mind not to think . . .
And therefore, to come to this point of no thinking . . .
you must actually have done the appropriate
preparations . . .
Never should you try any method of no thinking . . .
When you force yourself to a point of no thinking,
then what happens? . . .
The subconscious forces come and trouble you like
anything . . .
It is something like this . . . just like when at night the
parents in the house go to sleep and the little kids are
awake . . . and keep on breaking the pots . . . they
keep on doing much mischief . . .
In the same way . . . when you control your mind and
you become thoughtless . . . it is perfectly alright . . .
but what is going to happen to your samskaras . . . or
the impressions . . . or the subconscious forces . . .
Therefore, in this practice there is no controlling of
thoughts . . .
There is no suppression of thought . . .
You have got to move spontaneously with your natural
tendencies . . .
Now concentrate on the whole body . . . the whole
body from top to toe . . .
Please don't be aware with tension . . .
It is only awareness . . . you are not concentrating on
the body . . . but you are aware of the body . . .
You are not going to concentrate on the body . . . but
you are going to be aware of the body . . .
You have a body . . . you know it . . .

But you are never aware of it . . .
Please be aware of your own body for one minute . . .
For the last thirty, forty or fifty years you have been in
this body . . . but you have never been aware of this
body . . .
Awareness of the body means awareness of the
existence of the physical body . . .
You are not going to be aware of only one part of the
body . . . you are not going to concentrate on one part
of the body . . .
But you are going to be aware of the whole body from
top to toe . . .
This awareness should be relaxed awareness . . .

I am aware of my right hand . . . I am aware of my left
hand . . . I am aware of my right foot . . . I am aware of
my left foot . . . I am aware of my head . . . I am aware
of my back . . .
I am aware of my whole body . . . and the whole body
is to be grasped by the mind . . .
Awareness of the whole body . . .
For these thirty, forth or fifty years you have been
with this body . . . but you have never been aware of
this body for one minute at a stretch . . .
If you become aware of your physical body for one
minute in the beginning . . . and then for five minutes
competently . . . I can assure you that you will be able
to transcend the body . . .
Awareness of the existence of the body . . .
You are aware of the existence of this physical frame .
. . . in which you are existing now . . .
You are also aware that you are lying down on the
floor . . .
This is the first exercise in antar mouna . . .

You have to become aware of what is with you . . .
And this awareness has to be extended from one
minute to five minutes . . .
Even as you look at a picture on the television screen . . . ,
likewise, you have to have complete awareness of your
body for one minute . . .
Sixty seconds, without break . . . the whole body . . .
This is what you have to fix in your mind . . .

And there is another important thing . . . right from
the moment of your birth you have been breathing . . .
but you were never aware of it . . .
Now become aware of your breath . . .
Please do not breathe yourself . . . just be aware of
your breath . . .
I am not asking you to breathe . . . I am asking you to
be aware of the breath . . .
For these long years . . . for twenty four hours a day . . .
. you have been breathing . . . but you have never
been aware of this most intimate process of your life . . .
Awareness of your own breath for one minute without
a break . . .
Awareness of your own breath without a break . . .
awareness of your own breath . . .
I am breathing in . . . I am breathing out should be the
form of your thinking. (5 second pause) This is the
second practice in antar mouna . . .
To become aware of the most intimate process of your
life . . . the prana . . .
The first practice of antar mouna is to become aware
of the most intimate feature of your life . . . the body . . .
And the second practice of antar mouna is to become
aware of the most intimate process of your life . . . the
prana . . .

If you can be aware of your prana for one minute . . .
continuously for sixty seconds . . . I assure you that
you will transcend the body . . .

Now become extravert and throw your mind outside . . .
Become aware of this hall . . . become aware of the
bed on which you are laying . . .
Become aware of all the people who are within this
hall . . .
Become aware of the things outside this hall . . .
Become aware of all sounds that you can pick up . . .
Do not control your mind . . . become aware of
external things . . .
Become aware of external sensations . . .
Do not control the mind; do not introvert your mind . . .
Do not remain inside . . . come out . . .
Outside this room pick up as many sounds as you can . . .
As many sensations as possible . . . but all of them
should be external . . .
All of them should be sensual . . .
I give you two minutes now. (2 minute pause)

Let your mind travel far and wide . . . pick up sounds at
a distance . . .
It may be the cock crowing . . . it may be the
movement of motor cars . . .
It may be the snoring of someone in this hall . . . it may
be the chirping of the birds . . .
It may be the footsteps of someone passing nearby . . .
It may be anything that is happening with your body . . .
You have got to become aware of these experiences . . .
Do not control your mind . . . do not introvert your mind . . .
Remain extrovert . . . totally aware of all the people . . .
of all sounds . . . all disturbances . . .

I give you three minutes. (3 minute pause)

Withdraw your mind inside. (10 second pause)
There are two kinds of thoughts . . . one kind that
comes spontaneously on their own . . . and others that
we think of our own . . .
These spontaneous thoughts come from our minds
even without us wishing them . . .
It is these spontaneous thoughts that come up from
our minds without our wishing them which we have to
become aware of now . . .
You should not control any thoughts . . .
You should not brood over any thoughts . . .
You should not think . . .
You should witness spontaneous thoughts . . .
Whether the thought is good or bad it does not
matter . . .
You should become free from complexes and
inhibitions . . .
Do not place any restrictions on your thinking . . .
Maybe there comes a thought which is definitely not
good . . . let it come and see it . . .
You should not think . . .

The thoughts will come to your mind of their own . . .
you should only know that they have come . . .
You should know that they have gone . . .
Do not concern yourself with any thought . . .
No personal involvement in thoughts . . .
Whether the thought is good or bad you are not happy
or sad . . . you are just a seer . . . you are just a witness . . .
In one corner of your brain you are sitting like a man . . .
.and you are watching all the thoughts that are passing
through the area of your brain . . .

Sometimes there may be mental blocks and no thinking . . .

You should be aware of that also . . .

At times there will be a lot of thoughts rushing through your brain . . . let them . . .

Just become a witness . . .

Ask yourself, "What am I thinking? . . . What did I think?

. . . "What am I thinking? . . . What did I think? . . .

"What am I thinking? . . . What did I think? . . ."

Thoughts come out very clearly . . . sometimes very briefly . . . and sometimes thoughts do come out but only as feeling awareness . . .

You may feel that Swamiji is here and sometimes that he is not . . .

Even that you have to be aware of . . .

You have to give a free expression to your thoughts . . . to your emotions . . . to your feelings . . . to everything . . .

Do not create a block. (10 second pause)

I give you four minutes. (4 minute pause)

In Inner silence, the first practice was awareness of the physical body . . .

Practice number two was awareness of your own breath . . .

Practice number three was awareness of your sensuous feelings . . .

Number four was awareness of your mental feelings . . . and there was no control of the mind . . .

All the practices were to be done with total awareness . . .

Remember these four practices and do them at night . . . or practise one of them whenever you get a chance today . . .

Hari Om Tat Sat

Kindly get up.

A WET winter's night. People trickled into the little hall, drawn through the Belfast rain by the mystique of the ancient art of yoga.

All sorts and conditions, from the faintly curious to the definitely eccentric, sat on the wooden chairs. A teenage girl with the Yoko Ono look, a grey-haired woman looking intelligent, a self-conscious plump man with little hair, a skinny youth with lots

On the little platform stood a table, and on the table squatted the man behind the mystique. Black-bearded and bespectacled, he looked much more comfortable than his audience who seemed overawed.

Peter Lauer (35) is a Czech-born Austrian who lived in Vienna. He has trained in logic and is doing post-graduate research in computer science at Queen's — a far cry from the ancient art he was talking about that night.

Mystic

After having a "mystic" experience he became a student of yoga 16 years ago. He has studied under a swami from Bhar in India. In the privacy of Belfast's Theosophical Society he's been teaching yoga to a small group since he arrived here in October.

Now they've decided to throw open their doors to the public. They're to hold

a six-month course of classes every Thursday.

He began to speak, measuring his words slowly in a deep, sonorous voice. "Spiritual friends . . ." The voice rose and fell slightly, like a priest giving a sermon but with a trans-Atlantic twang.

The grey-haired lady began to scribble notes in a pocket diary, a girl gave a muffled giggle but most remained impassive, doubtlessly already in meditation.

Peter Lauer started by disposing of what he called misconceptions of what yoga was about. It was not merely a physical calling nor a sort of philosophy. These extremes were psychological misconceptions, he said.

True, yoga was both physical and intellectual exercise and would result in a well-adjusted human being. He went on to develop this thesis, referring frequently to physiological concepts.

The normal state of awareness is narrow, he continued. Drugs could enlarge this for short periods. But yoga deepened one's awareness in a more permanent way, by a mixture of meditation and physical exercises.

His ideal was a healthy mind in a healthy body, a sublime equanimity in everyday life. Yoga lays emphasis on outer absten-

ences and observances — these form the basis of the discipline.

Abstinence from violence, falsehood, theft, incontinence and acquisitiveness. Observances of cleanliness, contentment, self-study and devotion to the divine.

The familiar yoga postures, or "asanas," as they call them, are to tone up the nervous system. This could slow down the processes of ageing. An 80-year-old yogi could look like 40.

Squander

"Everyone has unlimited psychological powers," he declared. "Only due to our psychological environment, we squander them." Meditation can dissolve the desires and complexes and awaken the spiritual self.

"If we can escape from the nervous impulses even for an instant we can explore the deeper realms of consciousness." Here the lecture ended and the audience relaxed.

"Above all, we can just become friends, we can talk about many things," he added, mysteriously.

An attractive young woman in a red sweater queried a point from the back row. This was Janie Lauer, wife of Peter. She's also a yoga teacher, an all-American girl from Tennessee.

She's idealistic about yoga. She feels that her eight years' study of the subject has made her healthier both physically and mentally. "For instance, I used to be quick-tempered," she said. "Now I find I can control myself much better."

Janie agrees that yoga is thought of as a fad. "You will always find people who are gullible this way. But those who do yoga will benefit from it."

She takes her yoga almost like a religion, a code of living, but feels it needn't interfere with conventional church-goers. "It doesn't take the place of religion, but it can give it a new deeper meaning," she said.

Both Peter and Janie claim that they do not make money out of the art. "A true spiritual teacher will never sell his knowledge. We like to think we are an asset to the community." For the Thursday night classes there will be a small charge. The Lauers say this is only to cover the cost of the hall.

Janie, who is a housewife, practises her yoga for two hours every day. This is because she is a teacher. "If you do it for 15 minutes each day, you will greatly improve yourself, physically and mentally."

Even the French national ski team are said to include yoga in their training, so who knows what it could do in Ulster? Certainly a discipline advocating non-violence and contentment can't be far amiss just now . . .

Antar Mouna 2

Paris, France, 1970

Try to get quiet as quickly as possible ...

Relax your mind ...

You are not practising concentration ...

You are practising relaxation. (35 second pause).

Relax your mind. (10 second pause)

Do not control your thoughts. (15 second pause)

Remain conscious all throughout about the thoughts that come to you mind ...

What am I thinking? ... what am I feeling? (20 second pause)

Sometimes there are thoughts and sometimes there are no thoughts ... only a kind of feeling. (5 second pause)

You are trying to see what is happening in your consciousness ...

You are trying to be aware of the events that are taking place in your consciousness ...

They may be thoughts ... dreams ... feelings ...

anything that is happening in your consciousness ...

Your consciousness experiences something or the other; continuously ... attending awareness of physical comfort or discomfort ...

There should be the awareness of the existence of the physical body ...

Maybe you suddenly became aware of your sweater ...

Maybe you become aware of one of your friends ...

or one of your opposite ...

Maybe you feel like thinking about a certain problem ...

PROGRAMME FOR GURUJI

Friday 21st to Sunday 27th August 1970

Friday 21st

8 p.m. Lecture; 'Yoga - The Awakening of your Potential Powers'
(Queen's University)

Saturday 22nd

8 - 10 a.m. Personal Appointments 15 Minutes Maximum
(Satyananda Ashram)
11-12 a.m. Meditation Practice (Queen's University)
3 - 6 p.m. Satsangha (Queen's University)
8 p.m. Lecture; 'Meditation - The Technique of Relaxing and Perfecting your Personality' (Queen's Univ.)

Sunday 23rd

8 - 9 a.m. Small Group Meditation. (Satyananda Ashram)
9 - 11 a.m. Satsangha or Private Appointments. (Ditto)
3 - 4 p.m. Meditation (Queen's University)
5 p.m. Lecture in Hindi (Rex Cinema)
8 p.m. Lecture (Queen's University)

Monday 24th Departure at 9.20 a.m. BE.7741

Addresses:

Lectures, Union Building, McMordie Hall. Meditation and Satsangha, Snack Bar 2nd Floor Union Building. Personal appointments Satyananda Ashram, 22 Mount Michael Park, Mt Breda

Well, all these things are part of your consciousness that takes place all the time . . .
 Even as the breath flows continuously . . . as the blood flows continuously . . . so also the consciousness flows all the time . . .
 There is not one split second when your consciousness is devoid of an experience . . .
 Even as, when you keep your eyes open . . . your eyes see something during every second . . . even every split second . . . and there is not a moment that your eyes do not see . . . though you are not aware of it . . .
 Exactly like that your consciousness is experiencing . . . your consciousness is in touch with experience all the time . . . during every split second . . . though you are not aware . . .
 You are trying to be a witness of the experiences of your consciousness . . .
 Your consciousness is in constant contact with experiences . . .
 Your consciousness cannot be without experience even for a split second . . .
 You are only trying to see your consciousness's experiences. (10 second pause)
 What am I thinking? (8 second pause)

Become aware of inside and outside . . .
 Now go on practising as I have said. (10 second pause)
 Do not stop thoughts . . . whether the thought is desirable . . . agreeable . . . or disagreeable . . .
 Disagreeable thoughts also should be seen . . .
 You should not apply any definition to any thought . . .
 You should be like a little child, open to everything it experiences . . . No formalities in any thought . . .
 Don't be startled by a thought . . . Don't run after

any thought . . .
 Don't analyze . . . just witness any thought that automatically comes to your mind . . .
 Do not control your mind . . . even if you think something you consider bad . . . continue . . .
 Don't be happy with the thought that you call good . . .
 And exactly what are you doing? . . .
 You are trying to witness your consciousness . . .
 Even as you look with your eyes outside at different things . . . in the same way you are trying to see with your mind what is happening inside . . .
 Now go on practising as per instructions. (10 second pause)
 What am I thinking? (2 minute pause)

The further stage of antar mouna begins . . .
 In this you have to pick up a thought . . . one thought for yourself and develop that thought . . . only in the actual form of pictures . . . Supposing that you want to swim . . . that you want to go for swimming . . .
 You have to visualize yourself as if you were seeing yourself in a dream . . . in your swimming dress . . . and the swimming pool and other things . . .
 You can pick up any thought for yourself, of your own will . . .
 Don't pick the thought based on the modern definition of good and bad . . .
 Any thought that you can bring into picture . . . that you can visualize . . .
 If I think that I go and practise yoga asanas . . . I actually see the whole thing as the thoughts converted into dream pictures . . .
 Even as you see such event taking place in your dream . . . sometimes in black and white . . . sometimes in

technicolor . . . exactly like that you have to pick up one thought . . .
 One thought . . . one thought only for yourself . . . and try to develop that thought right from the beginning . . .
 .On and on except in the form of pictures . . .
 If you think that you want to go to the garden . . . you have to see yourself in a dress . . . getting down the staircase . . . as if in a dream . . .
 And then go into the garden . . . looking at the beautiful flowers in all the different colors . . . and smells and so on . . .
 The thoughts which are developed by yourself in this stage of antar mouna should be a thought of your choice . . . it should not be a spontaneous thought . . . go on. (20 second pause)
 Visualization of a thought of your choice. (1 minute 30 second pause)

And so in antar mouna you have learned two practices today . . .
 Witnessing the processes of your consciousness . . .
 Secondly, the visualization of a thought process of your choice . . .
 You have to practice each stage for a long time . . .

Witnessing your consciousness will bring yourself face to face with your subconscious mind . . . Visualization of a thought of your choice will develop your mental faculties to the point of revelation . . . It will also give you a capacity of clarity of internal visualization . . .
 And ultimately it will help you in dhyana . . .

Hari Om Tat Sat

Now you can get up.

Meditation While Standing

Paris, France, 1970

Meditation while standing . . . relax your arms . . .
Remain standing . . . keep your eyes closed . . .
Take off your glasses . . .
The feet should be apart somewhat . . . they should not be close together . . .
You can keep your arms either close to your sides . . .
You may even fold the right hand with the left hand as you do in meditation sometimes . . .
Keep your eyes closed all throughout . . .
Do not open your eyes until I have spoken Hari Om Tat Sat . . .
Only after I have spoken Hari Om Tat Sat you may open your eyes . . . otherwise you may not.

Start bhastrika slowly, mildly . . . mildly. (20 seconds pause)
Become quiet . . . and chant OM with me . . . OM . . . OM . . . OM . . . OM . . .
Concentrate on the eyebrow center . . . just be aware . . .
Now you have to chant OM on the rhythm of the vibration in the eyebrow center . . .
With me . . . OM . . . OM . . . OM . . . OM . . . (2 minute pause) Now become quiet and do the same thing mentally . . .
Remain aware of the eyebrow center . . . and do the



same thing mentally . . . at the same rhythm as the nerve vibrating in the eyebrow center. (1 minute pause) Practice bhastrika. (1 minute pause) Practise OM again mentally on the rhythm of the eyebrow center . . . Go on. (1½ minute pause). Bhastrika once again. (1 minute pause) Start again the chanting OM mentally in the eyebrow center as usual. (30 second pause) Go a little deeper. (3 minute pause) Bhastrika. (1 minute pause). Start again with mental chanting of OM on the rhythm in the eyebrow center . . . Go as deep as you can. (2 minute pause)

Without opening your eyes just sit down quickly . . . Just sit down as quickly as possible and become steady . . . Bhastrika. (30 second pause) Chant OM loudly in the eyebrow center with me . . . OM . . . OM . . . OM . . . OM . . . rhythmic OM . . . OM . . . OM . . . (2 minute pause) Become quiet . . . in the eyebrow center do the same thing mentally just five minutes . . . Chant OM with me . . . Oooooomm . . . Oooooomm . . . Oooooomm . . .
Relax your body . . .

Hari Om Tat Sat

Meditation on Breath

Belfast, Northern Ireland, 1970

Please be seated with the spinal cord straight, in any position where you can maintain your spine in an upright position . . . and close your eyes . . . Once you close your eyes do not open them until the whole practice is finished. (10 seconds pause) Keep on listening to me with your eyes closed . . . spinal cord straight and upright . . . eyes closed gently. (10 seconds pause)

And stop making any physical movements for some time. (10 seconds pause) Concentrate and become aware of the whole body. (10 seconds pause) Do not concentrate intensely . . . you know your body . . . it is sitting on the floor . . . over a carpet or a blanket . . . Become aware of the whole body . . . the whole body . . . awareness of the whole body . . . It is only a feeling and not a thought process . . . You are aware of the body and the different organs . . . head, neck, chest, back . . . arms, and feet. . .

But now you have to maintain the unbroken feeling of the whole body . . .

And at the same time be aware that the body has attained a state of stillness and motionlessness . . . my body is not moving, I know it. (10 seconds pause) My body is not moving, I know it . . . total awareness of complete stillness . . .

Not one part of the body is moving . . . even if there is an urge to move any part of the body you should control it by strong awareness and feeling . . . That absolute stillness and that absolute motionlessness which you can feel in a statue . . . You should feel my body . . . which is a living body . . . is completely still and motionless, without any mobility . . . I know . . . Here it is also body awareness and motionlessness. . . You are aware of two things at the same time . . . the body is still . . . the body is still. . . I am aware of the whole body . . . it is still . . . Awaken this feeling which I am mentioning . . . Awaken this awareness which I am mentioning . . . Become aware of two things at the same time . . . awareness of the body and stillness . . . awareness of the body and stillness. (10 seconds pause) Even as a statue is motionless . . . so am I . . . The body is like a statue. (10 seconds pause)

Concentrate on your own natural breath . . . And now you are aware of three factors . . . the body . . . motionlessness . . . and your breath . . . I am breathing in . . . I am breathing out . . . follow every breath that goes in and comes out . . . Keep on listening to me, but at the same time . . . concentrate on your breathing process. . . . Listen and practice at the same time . . . When you breathe in you must awaken the awareness of I am breathing in . . . When you breathe out, you must awaken the awareness of I am breathing out. . . . Go on practising and keep on listening to me. . . . Awaken the awareness every time you breathe in and out. . . . Maintain that awareness . . . I am breathing in and out . . .

It is not mechanical breathing . . . it is not unconscious breathing . . .

It is conscious and creative breathing . . .

You are not only breathing but you also know that you are breathing . . .

Go on practicing breath awareness . . . and keep on listening to my instructions from time to time.

Whatever may be the depth of your breath, it does not matter . . . sometimes it is slow . . . sometimes it is rapid . . . and sometimes almost quiet . . .

You are not controlling your breath but you're witnessing your breath movement.

Do not control the breath. . . witness the whole breath process . . . with full awareness . . . breathing consciousness . . . Are you aware of every incoming and outgoing breath? Do maintain this consciousness . . . keeps on listening and keep on awakening the awareness . . . Where are you aware of the breath? . . . in which center? . . .

Practice breath awareness in different parts of your body and ask as I teach you now . . .

With keen awareness . . . with keen awareness . . . follow me as quickly as possible on the mental plane . . .

Concentrate on your breath in your nostrils . . . through both nostrils the breath comes in and goes out . . . This is the first concentration . . . through both nostrils the breath goes in and joins the eyebrow center like a triangle . . .

Inhale the breath which forms a triangle . . . concentrate on the breath moving in and out in the nostrils . . . From the nostril openings to the eyebrow center . . . keep on practicing. (10 seconds pause)

What is Yoga?

Yoga is an art of living. It is a way of life.

Yoga influences every aspect of human being-physical, mental and spiritual. A harmonious equilibrium being maintained through the practices of Yoga, man is able to function at his highest potential with concentration, creating dynamism and inner balance. With a strong healthy body and mind, man is ready to go far into the inner recesses of his Being, removing the Illusions, uncovering the layers of his personality, realising his self and discovering truth.

Ceaseless activity in the turmoil of life takes its own toll. Anxieties, frustrations, exhaustions of mind and body — all these accelerate the ageing process. Yoga is a powerful remedy against these forces of destruction.

Yoga is not for just a few individuals but for all — young and old, fit and ailing. With its vast resources and infinite potentialities, it can usher in a new glorious era for suffering humanity.

SWAMI SATYANANDA SARASWATI

is one of the chief disciples of the late Swami Shivananda Saraswati of Rishikesh. He is a living example of the balance between the internal and external levels of consciousness.

He lifted the veil of secrecy put around Yoga by many since time immemorial. The success of his unceasing efforts to bring the benefits of Yoga to ailing humanity is witnessed by the fact that since his founding of International Yoga Fellowship Movement in 1962, Yoga Centres and Ashrams have been established by the Foundation in India, New York, Paris, Hawaii, Vienna, Copenhagen, Basle, Brussels, Sydney and many other cities throughout the world.

It is not possible to do justice to the dynamism and wisdom of this man in a few words but suffice it to say that in our opinion Swami Satyananda is the foremost and most scientific exponent of all aspects of this age old science of Yoga in the world today.

The 3 Day Programme

Friday, August 21st. at 8 pm	Lecture "Yoga — the Awakening of Your Potential Powers"
Saturday, August 22nd. at 10 am	Practical Classes: Yoga exercises, breathing techniques, meditation. Bring blanket and suitable light cloths.
at 8 pm	Lecture "The Technique of Relaxing and Perfecting your Personality"
Sunday, August 23rd.	Practical Programme arranged at the discretion of Swami Satyananda.

Concentrate on your throat . . . and become aware of your breath in the throat . . .

When you concentrate on the region of your throat you become aware of the breath which is moving up from the navel to the throat and from the throat down to the navel . . .

That is the psychic path . . . on which the breath is ascending and descending . . .

Go on for a few seconds with total concentration. (10 seconds pause)

Concentrate on the eyebrow center . . . concentrate on the eyebrow center . . . concentrate on the center in the middle of the eyebrows . . .

And from the eyebrow center in a straight line backwards breathe in . . . and out back to the eyebrow center . . .

From the middle of the eyebrows with the breath move backwards and move forwards . . .

As if the breathing process is taking place from the eyebrow center, back and forth , back and forth. (10 seconds pause)

This is the most awakening practice of meditation . . . by which you connect two important centers in your body . . . the eyebrow center and at the back the pineal gland . . . In a straight line from the middle of the eyebrows back and forth, back and forth . (20 seconds pause)

Concentrate on the eyebrow center and try to discover a rhythmic pulsing movement of the nerve in the eyebrow center. (10 seconds pause) When you concentrate on the eyebrow center you discover the rhythmic nerve like the rhythmic movement of a clock. (10 seconds pause)

And when you have become aware of the rhythmic movement of the nerve in the eyebrow center ... synchronize a word or a mantra such as OM ... And with the rhythmic movement of the nerve you keep on maintaining the awareness of the mantra such as OM ... OM ... OM ... OM ... OM ... OM ... OM ... according to the speed of the pulsation ... and all inside on the mental plane. (20 seconds pause)

Rhythmic awareness of mantra ... understand well and continue rhythmic awareness of mantra ... awareness of mantra in a particular rhythm ... According to your speech, maybe slow or maybe fast ... based upon the movement of the nerve in the eyebrow center on which you have been asked to concentrate ...

Concentrate on the eyebrow center ... discover the rhythm of the nerve ... synchronize the mantra ... Any mantra of one single sound and continue that rhythmically ... fast or slow ... according to your possibility ... according to your discovery ...

It may be OM, OM, OM, OM, OM, OM ... It could be OM ... OM ... OM ... OM ... faster or slower than my examples ...

And continue the rhythmic awareness of mantra in the eyebrow center. (10 seconds pause) Awareness of the mantra in rhythm ... only for one minute practise it with total awareness at your disposal ... Total and keen awareness just for one minute. (15 seconds pause) it is only one minute ...

Gather all your mental strength and go on. (1 minute)

For one minute concentrate on your breath ... With ingoing breath become aware of the inside ... with the outgoing breath become aware of the external world ... Practice both alternately ... when you inhale, try to withdraw your mind inside ... try to extract your mind to the exterior world ... exhaling try to extract your mind to the exterior world voluntarily ... Practice it only for one minute with complete ... non-dual ... united awareness ...

With inhalation I am going in ... with exhalation I am coming out. ...

Like the body of a tortoise ... it goes into the shell and it comes out of the shell ... When you inhale it goes into the shell ... exhalation is coming out of the shell ... But concentrate on your breath ...

Concentrate on your breath and then with inhalation feel the inner inwardness ... and the exhalation coming out ...

One minute with total awareness ... please go on ...

In the mind and not through the mouth you have to chant the sound ... not in the mouth but in the mind ... I will do it verbally one time or two times ... you will have to practise it internally in your mental body ... you will have to practise the soundless sound by yourself. ... I will give an example ... only one minute ... Ooommmmm Ooommmmm practise this on the mental plane ... soundless sound ... only one minute, with complete awareness ... with all the mental strength you have. (40 seconds pause)

Concentrate on the top of your head, the brain and for a half a minute ... become aware of the top of your

head ... the brain ... You should understand that with the rhythm of the breath ... as if the whole brain is breathing ... expanding and contracting ... expanding and contracting ...

You don't have to work very hard at it ... you only need to concentrate and become aware of the head ... The whole thing is going to happen by itself. (1 minute).

Concentrate on the breath in the left nostril and not the right. ...

Left nostril, in and out ... left nostril, in and out with the awareness of mantra the sound OM ...

Left nostril in OM, left nostril out OM ... inhale OM ... exhale OM ...

Normal breath, natural breath only 30 seconds ...

Concentrate on the right nostril ... and breathe in and out only through the right ... mentally seeing that you are breathing only through the right nostril, in and out ...

With the mantra OM in, with the mantra OM out ... Concentrate on the right nostril and concentrate on breath awareness only in the right nostril for half a minute ... right in OM, right out OM ...

Now with me chant OM. . . Oooooomm . . . Oooooomm . . . Oooooomm ...

Hari Om Tat Sat

Now open your eyes and relax and move.

Meditation on Chidakasha

Belfast, Northern Ireland, 1970

We will have a very fine meditation because we have very comfortable seats at the moment . . .

We start from what we did yesterday but today you are going to learn everything in the meditation itself . . .

While meditating please take off your glasses and put them into your pockets . . .

When you place your hands on your knees . . . the second finger is at the root of the thumb and three fingers are together . . .

And close your eyes and stop making any movements . . . absolute motionlessness in stillness of the body . . .

Stillness of the body first, then only mental stillness. (20 second pause)

Do not move the body . . . keep the mind open . . . concentration does not begin yet . . .

Let any thought come into your mind, let anything happen to the mind . . .

Keep your mind open to any kind of experience . . . whether it is sleep . . . or negative thought . . . or a thought of spiritual joy . . . or the awareness of the body . . . or remembrance of anything of the past . . . Do not concentrate on anything; remain relaxed and open . . .

Keep yourself completely relaxed and mind open to any experience . . .

Concentrate on the whole body . . . the whole body. (10 second pause) the whole body. (10 seconds pause).

And become aware of the absolute stillness and be conscious of your stillness . . .

Every night when you sleep, you become still, but you do not know it . . .

You are not a witness to that stillness because you become unconscious . . .

Here you have to become a witness of stillness. . . . I know I am still . . . I am motionless and I know it . . .

Constant awareness of the stillness . . . feeling of stillness . . . that is shanti . . .

No movement and I know it . . . the whole body is quiet and motionless . . . and I am a witness to this state of the body. (10 second pause)

Even if you are in urgent need of physical movement, please do not move. (10 second pause)

Concentrate on your natural breath with your full attention . . .

The breath enters through both nostrils and it unites at the eyebrow center . . . like the top of a triangle . . .

This is the picture of the breath which moves in and comes out . . .

Keep on listening to me . . . but more than that concentrate on your breath and maintain awareness, within the nostrils and create a picture of a triangle . . . So the breath from the right and the breath from the left go up and unite in the eyebrow center and come down and come up . . .

Concentrate on the breath . . . conscious vision . . . do not breathe unconsciously. (10 second pause)

Do not breathe unconsciously . . . practise conscious breathing. (10 second pause)

And count carefully . . . in and out is one. (15 second pause)

Conscious breathing and conscious counting. (10 second pause)

Now add mentally the mantra OM to the ingoing and outgoing breath . . . the breath and the mantra become one . . .

The breath and the mantra become one . . .

With every breath that comes in and with every breath that goes out the consciousness becomes quieter and quieter. (20 second pause)

Intensify your awareness of mantra and the breath . . . amplifying this awareness of breath in between the navel and the throat.

Making it move, penetrating . . . you may try that also. (10 seconds pause)

Create a path between the navel and the throat. (10 second pause) and try to sense it . . .

And within the passage you go up and you come down with the help of the breath . . . ascending and descending breath. . . .

When you inhale it is ascending . . . when you exhale it is descending . . . and with ascending and descending of the breath and consciousness, become aware of the mantra also . . .

If you have a mantra it is absolutely alright, or else with the ascending breath become aware of the sound So and with the descending breath become aware of the sound Ham . . . SoHam . . .

The ascending consciousness is So and the descending consciousness is Ham . . .

The breath is natural . . . keep on concentrating . . . intensify your awareness more and more . . . SoHam . . . SoHam . . . SoHam . . . This is the complete practice of your consciousness . . . Maintain unbroken awareness of SoHam awareness for some time with intense awareness. (10 second pause) And withdraw your mind in tune with the SoHam awareness . . . become aware of the passage, ascending and descending . . . and the breath and the mantra SoHam . . . Practise this with keen attention. (20 second pause) Awareness of the breath should be intense . . . and your breath will automatically become longer and deeper . . . The normal breath will automatically become stretched . . . You don't have to do it, it happens by itself . . . But the only condition is that you have to be intensely aware of the breathing process with the awareness of SoHam Do not stretch your breath . . . intense awareness of the breath will gradually make the breath longer and longer . . . Go on uninterrupted for some time. (40 second pause)

Concentrate on the breath but start the circuit from the throat to the navel . . . and then from the navel to the throat. . . . First, exhalation, then inhalation . . . first descending then ascending. . . . The descending breath is Ham . . . the ascending breath is So

Now the circuit is HamSo . . . HamSo. No difference except that in the first circuit your breath starts by ascending . . . and in the second circuit your breath starts by descending. . . . In the first you started with So and here you start with Ham . . . First you started with inhalation and here you start with exhalation . . . From throat down to the navel Ham . . . from the navel to the throat So. . . . The awareness should be unbroken HamSo . . . HamSo . . . And go on uninterrupted by merging your mind in the awareness of HamSo. . . . It is moving on the rhythm of your breath . . . The moment you become aware of your breath the movement becomes longer . . . and longer and Ham become longer and So becomes longer. (1 minute pause)

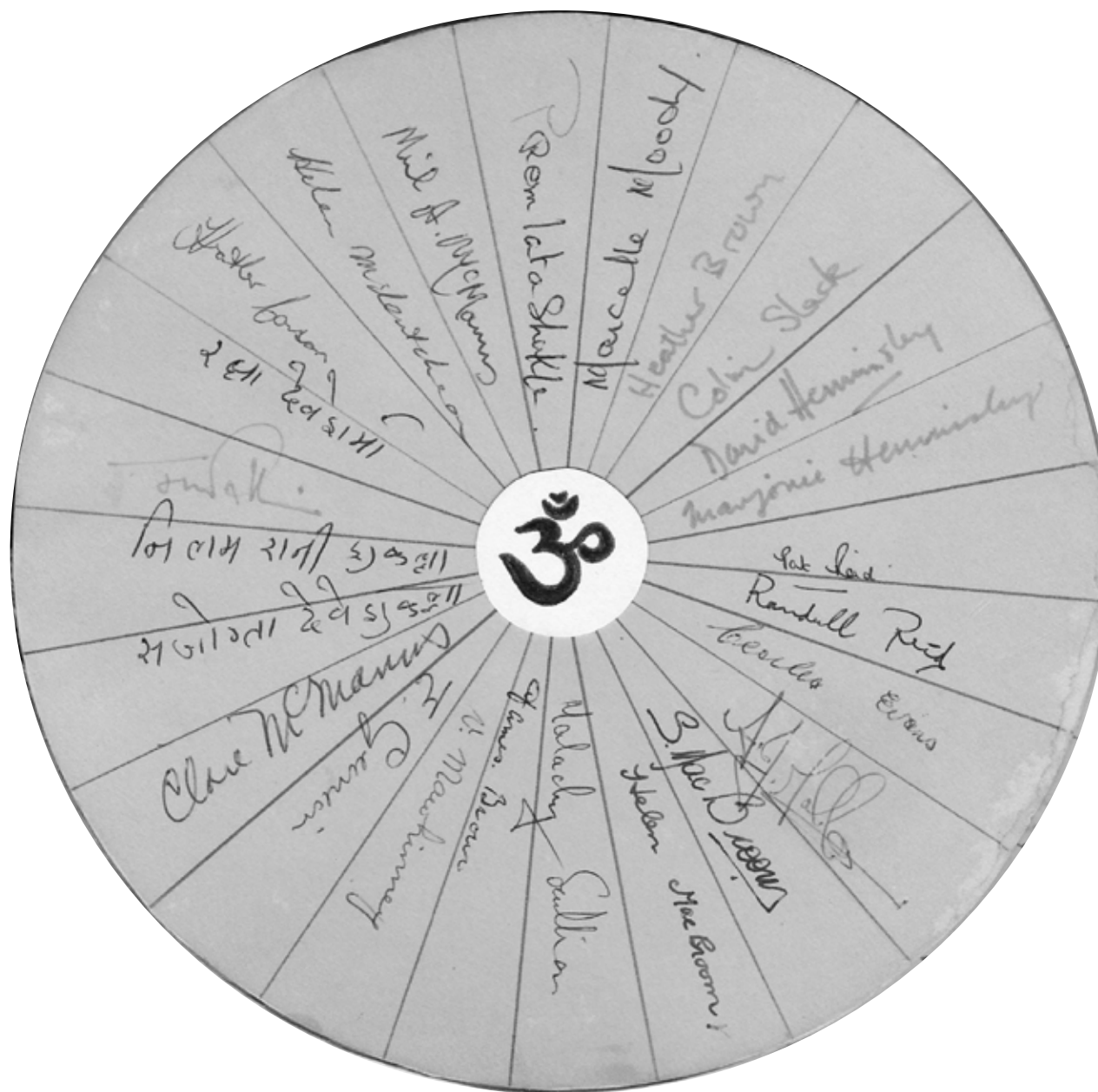
Concentrate on the eyebrow center . . . focus your attention on the eyebrow center . . . Concentrate on your eyebrow center . . . and listen to my instructions . . . I will explain the whole practice, and then you do it by yourself. . . . First, concentrate on the eyebrow center and then discover a pulsating rhythm . . . as if a pulse is beating . . . and when you have discovered that . . . then synchronize your mantra. And if you have no mantra . . . then SoHam or OM, OM is the best. . . . On the rhythm of the pulse or beat . . . according to its speed you have to move either slower or faster . . .

OM, OM ,OM . . .or it should be OM . . . OM . . . OM . . . (slower) . . . The speed of the OM should be the same as the speed of the pulse beat . . . on the beat of the nerve in the eyebrow center . . . and go on . . . Do not worry about any thoughts that happen to come to your mind during this period. . . . Let thoughts come and go . . . let thoughts come and go. You don't have to worry about them at all . . . Awareness of the eyebrow center . . . and the rhythm . . . and the mantra on the rhythm . . . absolutely timed like a clock . . . which moves on tiktik . . . tiktik . . . tiktik . . . tiktik . . . OM . . . OM . . . OM . . . OM . . . Slower or faster according to the pulsation of the nerve . . . and go on for some time uninterruptedly . . . Do not sleep . . . do not drift . . . a little more of concentration Bring your mind . . . withdraw it from all the sides . . . From everywhere withdraw your mind only for a short while . . . Bring your complete attention to the eyebrow center and the mantra. (40 second pause)

Concentrate on the muladhara, the first and the most important psychic center . . . Situated in the perineum or the coccyx . . . it is in between the excretory and urinary system . . . If you can concentrate on the perineum . . . not from outside but as if you are concentrating on this part from inside. (10 second pause) Concentrate on the muladhara please . . . it is one of the most important centers about which I am going to give you some basic and fundamental ideas . . .

That is the position of muladhara. (10 second pause)

Again concentrate and become aware of the inner wall of your forehead . . . right temple from inside . . . left temple from inside . . . backside from inside . . . the roof from inside . . . and the floor . . .



And then the dense thoughtless atmosphere of this room . . .
 Again, front . . . right side . . . left . . . behind . . . roof . . . floor . . . and the thoughtless atmosphere in this heavenly room . . .
 Again . . . front from inside . . . right inside . . . left inside . . . behind inside . . . roof inside . . . floor . . . and the atmosphere of this heavenly room . . .
 The floor, again become aware of the floor of this room and at the end of the room . . . at the rear of the room, you find a small hole in the center of the back of the room . . .
 A small opening at the back of the floor in the center which leads downwards . . .
 That hole is the object of your uninterrupted concentration for you now . . . for some time . . .
 Let me explain it again . . . when you become aware of the floor and at the back of the floor in the center become aware of a small opening that leads underground . . .
 This opening is the subject of your concentration . . . opening at the back of the room . . .
 Become aware of that opening and you will become aware of ajna chakra . . . an important center and the most powerful center of yoga . . .
 I use the term "opening" for the door to the spinal cavity . . .
 This is the door that opens into the spinal cavity . . .
 This opening is the opening into the spinal cavity . . . become aware of this opening . . .
 Uninterrupted awareness of this opening is uninterrupted awareness of ajna chakra . . .
 Go on for some time. (1 minute 10 second pause)

The two great centers have already been indicated . . .
 The basic center is muladhara . . . and another important and vital center is ajna . . .
 By concentrating on the inner part of the perineum you concentrate on muladhara and get it contracting and operating . . .
 By concentrating on the heavenly room for some time . . . and then by concentrating on the rearmost opening only . . . you become aware of the great center, ajna chakra. (30 second pause)
 Psychic breathing should be practised between the two centers . . . from muladhara to ajna . . .
 So how do you do it . . . a very simple system . . .
 You are aware of the opening . . . now it is from this opening, you breathe out and come down . . . through the spinal cavity . . .
 Now this is the cavity . . .
 And this is the cavity the breath has to rush through the cavity . . . down . . . down . . . down . . . as far down as possible to muladhara . . .
 And then from muladhara the breath is brought up through the cavity . . . up . . . up . . . up . . . to the opening . . .
 Exhalation . . . downward, descending . . . inhalation . . . upward, ascending . . .
 Start from the opening, start from ajna, and you will find it easier. (30 second pause)
 It is like blowing the breath into the cavity through the upper opening . . .
 When you are blowing out you are blowing down to muladhara . . . and when you are sucking in you are inhaling up to ajna . . .
 So from the top you push the breath down . . . and from muladhara you suck the breath up . . .

Go on uninterrupted for some time please. . . .
 Awareness of opening . . . blowing the breath . . . awareness of muladhara, sucking breath in.
 Continue this uninterrupted. (30 seconds)

Chant OM with me without any movement . . .
 And if you chant OM I can give you one important hint . . .
 Instead of concentrating on the mouth which is the physical medium of your chanting of the mantra OM . . . you should concentrate on the eyebrow center . . .
 And feel that the eyebrow center is the medium of the expression of the sound . . .
 Try to behold the sound of OM in the eyebrow center instead of in the mouth . . .
 As if the eyebrow center has a mouth in it . . .
 And this is how you can produce the sound of OM in any part of the body . . . in the navel . . . in the heart . . . in the throat . . . in the brain . . . anywhere . . .
 But now for the time being, this time chant OM in the eyebrow center with me . . .

Oooooomm, Oooooomm, Oooooomm.

Hari Om Tat Sat.

Open your eyes . . . relax your limbs.

Yoga Nidra

Belfast, Northern Ireland, 1970

Now all of you lie down with head to my side and feet to the other side . . . Quickly settle yourself and stabilize your position and close your eyes . . . Remove your eyeglasses . . . Once you have closed your eyes, do not open them . . .

For some time remain aware of your eyes and see that they are gently closed . . .

Your arms at your sides, not on your chest, not on your stomach and the palms are upwards . . .

Before you practice the psychic sleep you must check a number of things . . .

First, adjust yourself finally so that during the practice you do not move . . . and then become aware of your eyes . . . they should be gently closed . . .

Then your mouth, it should be closed . . . Keep your mouth closed . . . and then your palms upward . . . The whole body is in a state of relaxation . . .

During the period of psychic sleep it is very important that you follow the instructions that I will be giving you . . .

All the instructions must be heard and followed as well as possible . . .

The practice of psychic sleep should not involve intense concentration . . . or rather there should be no concentration . . .

The most important point I want to bring to your mind is that you are not here at this moment to concentrate . . .

You are lying down in a relaxed way and listening to me . . . and you will try to see or feel everything I say to you, that's all . . .

You have nothing to do with intense concentration . . . And when you practise psychic sleep you have to be careful of one thing . . . and that is "no sleep".

If you lose your contact with my instructions be sure that you are not asleep . . . but if you keep contact with my instructions all throughout . . . you shall attain the state of yoga nidra . . .

You have to relax yourself completely but not to the extent that you become unconscious . . .

Even if you arrive at the mental point where you don't understand me . . . but it should still be possible for you to listen to my instructions that I will be giving you . . .

Before we begin the practice of psychic sleep, yoga nidra, you have to awaken in your mind one point . . . "Now I must practise yoga nidra and all throughout I am going to remain awake and listening to the instructions of Swamiji" . . .

Then concentrate on one resolve . . . Resolutions made before and after the practise of yoga nidra become absolutely true in life . . .

Anything in life can change, but not the resolution made before and after psychic sleep . . .

Don't be in a hurry to make a resolve today . . .

Nor have you to make a very trivial resolve . . .

A resolve made in yoga nidra can be a great turning point in life . . . or it will give a direction to the whole of your life . . .

You must know what you want . . .

And so . . . in the beginning . . . the aspirants of psychic sleep must not make a resolve . . .

Instead of that they should discover a resolve for themselves . . .

A purpose, an aim, an objective, should be discovered . . .

So now, discovery of a direction in life . . .

What should be the direction of your life as you see it today? . . .

You have to discover this for yourself . . . And then after some time you make a resolve for yourself . . . and remember the same resolve in the beginning and the end . . .

Everyone has a purpose and the purpose is not one and the same . . . but you do not know it . . .

You have to seek to discover it . . . It may take a week . . . month . . . or year . . . but it does not matter . . .

From today, find out what you have to do . . .

The way you live is not the purpose of life . . . It is a means, it is not an end . . . Everyone knows it . . . This part of psychic sleep is a creative one and not a mechanical one . . . It needs the putting forth of the mind in the way of . . . "What do I want?" . . .

"What do I want to become?" . . .

"What am I seeking?" . . .

"What am I thinking?" . . .

"What is the purpose of my life?" . . .

And "Where is the direction?" . . .

After this you should go to the practice of yoga nidra and listen to me . . . become aware of that part of the

body I mention . . . and repeat the same in your mind . . .

That is . . . repeat mentally with me . . . and become aware of that particular part of the body . . .

Now start, Right hand thumb, second finger, third, fourth, fifth, palm, wrist, elbow, shoulder, armpit, waist, thigh, kneecap, calf muscle, ankle, heel, sole, big toe, second, third, fourth, fifth.

Take your mind to the left side . . .

Repeat the words with me mentally . . . and then become aware of that particular part of the body which I recite . . .

Mental repetition is important . . .

If I say left hand thumb . . . you have to repeat the same mentally . . . and at the same time become aware of the left hand thumb . . .

Do not concentrate, just be aware . . .

Do not concentrate, just become aware . . .

Left side, left hand thumb, second finger, third, fourth, fifth, palm, wrist, elbow, shoulder, armpit, waist, thigh, kneecap, calf muscle, ankle, heel, sole, big toe, second, third, fourth, fifth.

Back side . . . back side of the head, right shoulder blade, left shoulder blade, right buttock, left buttock, spinal cord, the whole of your back . . .

In the front from the top . . . Repeat with me, do not forget it . . .

The crown of the head, forehead, right eyebrow, left eyebrow, mid eyebrow, right eye, left eye, right ear, left ear, right temple, left temple, right nostril, left

nostril, right cheek, left cheek, upper lip, lower lip, chin, throat, right collar bone, left collar bone, right side of the chest, left side of the chest, both together, navel, upper abdomen, lower abdomen, the whole right leg, the whole left leg, right arm, left arm, both arms together . . .

The whole of the back, abdomen, chest, the whole head, the whole body . . .

The whole body, the whole body, the whole body, the whole body, the whole body . . .

The whole body and the floor . . . Awareness of the whole body and the floor on which you are lying down . . . Awareness of the whole body in relation to the floor . . . your head and the floor . . . right shoulder and the floor . . . awareness of the left shoulder and the floor . . . right hand and the floor . . . left hand and the floor . . . buttocks and the floor . . . hamstrings, the backside of the thighs and the floor . . . calf muscles and the floor . . . both heels and the floor . . . the whole body and the floor . . .

Be aware of the points where the body and the floor meet each other . . . It is the awareness of that particular point where the body and the floor meet each other . . .

Become aware of the meeting points . . . become aware of the meeting points of the body and the floor . . . awareness of the meeting points . . . The points of your body which touch the floor . . . become aware of that perception . . . and the moment you become aware of it you will feel that the body has become completely detached from the floor. (10 seconds pause).

The whole body and heaviness . . . the whole body and the manifestation of the feeling of heaviness in the body . . .

The whole body and the manifestation of the feeling of heaviness in the whole body . . .

The right hand is heavy . . . the left hand is heavy . . . the head . . . the back . . . and the feet are heavy. (10 seconds pause) Become aware of the feeling of heaviness . . .

Become aware of the whole body and the feeling of heaviness . . . Become aware of heaviness . . .

The whole body and the feeling of lightness . . .

The whole body and the feeling of lightness as if of cotton . . .

As if the whole body is made of cotton . . . the whole body and the feeling of lightness. (10 second pause)

The whole body and the feeling of lightness. (10 second pause) The whole body and the feeling of lightness. (10 second pause)

The whole body and the feeling of lightness . . .

The whole body and the feeling of lightness.

Concentrate on the nostrils and breathe in as I instruct you . . .

Start, left side inhale mentally through the left nostril . . . exhale through the right nostril . . . Inhale right nostril, exhale left nostril . . . inhale left, exhale right . . .

Inhale right, exhale left . . . inhale left, exhale right . . . Inhale through both nostrils . . . exhale through both nostrils, inhale through both nostrils . . . exhale through both . . .

Left inhale, right exhale 1, right inhale, left exhale 2, left inhale, right exhale 3, right inhale, left exhale 4 . . .

through both nostrils inhale . . . through both nostrils exhale 5 . . .

Left nostril inhale, right nostril exhale 6, right nostril inhale, left nostril exhale 7, left nostril inhale, right nostril exhale 8, right nostril inhale, left nostril exhale 9 . . . through both nostrils inhale . . . through both nostrils exhale 10. In this way you have to practise it for a few minutes . . . One, two, three, four, six, seven, eight, nine, eleven, twelve, thirteen, fourteen, alternate nostrils . . .

Five, ten, fifteen, twenty, twenty five and the multiples of five, through both nostrils . . .

Count carefully . . . Do not miss one count . . . but count carefully . . .

Count consciously with total awareness . . . one, two, three, four alternately . . .

Five double . . . six, seven, eight, nine, alternately . . . ten both . . .

I'll guide you one more time and then you practise by yourself . . . Ready . . . left in, right out 1, right inhale, left exhale 2, left inhale, right exhale 3, right inhale, left exhale 4, through both inhale . . . through both exhale 5 . . .

In this way continue with constant awareness . . . keeping a part of your awareness ready to listen to me . . . But with the whole mind do this important psychic breathing . . . important psychic breathing . . .

Go on practising with the whole of your attention . . . Do not worry about anything else . . . Always with a little of your mind listening to my instructions if there be any . . .

Go on with this psychic breathing practice . . . one minute with total awareness . . . One minute with total awareness . . . one minute with total awareness . . .

one minute with total awareness . . . Go on within yourself, go on. (10 second pause)

By yourself, please continue. (10 second pause)

Become aware of the whole body which is laying here in yoga nidra . . .

Become aware of the whole body yourself . . .

Become aware of your whole body which is laying here for psychic sleep . . . and try to have a visual glimpse of this body as I am seeing you . . .

Try to see your physical body by being outside . . .

.Project your consciousness outside the body . . . and then visualize yourself as if you were standing at one of the corners here . . .

And you see the whole bunch of people here laying in yoga nidra . . . The whole group here laying in yoga nidra . . . and from one point in the room you are looking at all of them including yourself . . .

Including yourself . . . that includes yourself. (10 second pause)

Go on for half a minute . . . no sleeping . . . Are you listening to me . . . are you awake . . . Ask yourself . . . am I sleeping . . . am I sleeping . . . am I listening to Swamiji . . . am I sleeping . . . am I sleeping . . .

Even if you are sleeping it does not matter . . . Become aware of the fact that you are sleeping . . . witness if you are awake . . . Witness your mental consciousness . . .

Witness yourself if you are awake . . . or if you are dreaming . . . or if you are thinking . . .

Try to see the condition of your consciousness at the moment . . .

What are you doing? . . .

Where are you . . . ask yourself, where am I? . . . lying

down on the floor . . . practicing yoga nidra. (30 second pause) Become aware of the condition of your mind . . . Am I sleeping . . . am I awake . . . am I listening to Swamiji . . . where am I . . . am I dreaming . . . or am I listening to Swamiji? . . . or am I fainting . . . am I unconscious . . . am I aware of my presence . . . am I aware of my presence . . . am I aware of my presence . . .

Concentrate on the bottom of the spinal cord at the perineum . . . between the urinary and excretory organs . . .

Concentrate on that . . . it is muladhara . . . the first psychic center . . .

Then at the bottom of the spinal cord where the tail bone begins there is a second center . . . swadhisthana . . .

Behind the navel within the spinal cord there is a third psychic center . . . manipura . . .

Behind the heart, in the spinal cord inside is the fourth psychic center . . . anahata . . .

In the neck bone, behind in the cervical bone is the fifth center . . . vishuddhi . . . Behind the head at the top of the spinal cord, there is the sixth center . . . ajna , which means "command" . . .

At the top of the head at the back . . . in the Mount Kailash of the head is another psychic center, the seventh one which is bindu . . .

In the front at the top part of the head is the highest and eighth center which is known as sahasrara . . .

Again go from the bottom, in the perineum, muladhara . . . in the lower extremity of the spinal cord, swadhisthana . . . in the spinal cord behind the

navel, manipura . . . in the spinal cord behind the heart, anahata . . . in the neck, vishuddhi . . . at the top of the spinal cord, in the lower brain, ajna . . . at the top at the back in the Mount Kailash of your head, bindu . . . in the middle of the top of the head, sahasrara . . .

All these centers should be visited fast and not slowly . . . From the bottom go on . . . muladhara . . . swadhisthana . . . manipura . . . anahata . . . vishuddhi . . . ajna . . . bindu . . . sahasrara . . . bindu . . . ajna . . . vishuddhi . . . anahata . . . manipura . . . swadhisthana . . . muladhara . . .

Muladhara in the perineum . . .swadhisthana at the root of the spinal cord . . . manipura behind the navel in the spinal cord . . . anahata behind the heart in the spinal cord . . . vishuddhi in the neck . . . ajna in the top of the spinal cord in the pineal gland . . . at the back of the top of the head, bindu . . . and at the top of the middle of the head, sahasrara.(10 second pause)

Make yourself alert . . . keep listening to me and visualize the objects that I will mention in their richness . . . as if you were sitting in your room or anywhere . . . and you are trying to see all these things within you . . . Please concentrate . . . please be vigilant since I will go very fast. . . . You should have a very quick glimpse . . . a burning candle over an altar. . . a river flowing smoothly . . . the snow-covered range of mountains . . . a green spot . . . a yogi in meditation . . . red rose . . . a human body . . . a dog . . . a racing horse . . . lotus flower in a lake .



Is THIS what Ulster needs?

By
DEREK BLACK

A WET winter's night. People trickled into the little hall, drawn through the Belfast rain by the mystique of the ancient art of yoga.

All sorts and conditions, from the faintly curious to the definitely eccentric, sat on the wooden chairs. A teenage girl with the Yoko Ono look, a grey-haired woman looking intelligent, a self-conscious plump man with little hair, a skinny youth with lots.

On the little platform stood a table, and on the table squatted the man behind the mystique. Black-bearded and bespectacled, he looked much more comfortable than his audience who seemed overawed.

Peter Lauer (35) is a Czech-born Austrian who lived in Vienna. He has trained in logic and is doing post-graduate research in computer science at Queen's — a far cry from the ancient art he was talking about that night.

Mystic

After having a "mystic" experience, he became a student of yoga 16 years ago. He has studied under a swami from Bihar in India. In the privacy of Belfast's Theosophical Society he's been teaching yoga to a small group since he arrived here in October.

Now they've decided to throw open their doors to a six-month course of classes every Thursday.

He began to speak, measuring his words slowly in a deep, sonorous voice. "Spiritual friends . . ." The voice rose and fell slightly, like a priest giving a sermon but with a trans-Atlantic twang.

The grey-haired lady began to scribble notes in a pocket diary, a girl gave a muffled giggle but most remained impassive, doubtlessly already in meditation.

Peter Lauer started by disposing of what he called misconceptions of what yoga was about. It was not merely a physical calling nor a sort of philosophy. These extremes were psychological misconceptions, he said.

True, yoga was both physical and intellectual exercise and would result in a well-adjusted human being. He went on to develop this thesis, referring frequently to physiological concepts.

The normal state of awareness is narrow, he continued. Drugs could enlarge this for short periods. But yoga deepened one's awareness in a more permanent way, by a mixture of meditation and physical exercises.

His ideal was a healthy man in a healthy body, a sublime equanimity in everyday life. Yoga lays

ences and observances — these form the basis of the discipline.

Abstinence from violence, falsehood, theft, incontinence and acquisitiveness. Observances of cleanliness, contentment, self-study and devotion to the divine.

The familiar yoga postures, or "asanas," as they call them, are to tone up the nervous system. This could slow down the processes of ageing. An 80-year-old yogi could look like 40.

Squander

"Everyone has unlimited psychological powers," he declared. "Only due to our psychological environment, we squander them." Meditation can dissolve the desires and complexes and awaken the spiritual self.

"If we can escape from the nervous impulses even for an instant we can explore the deeper realms of consciousness." Here the lecture ended and the audience relaxed.

"Above all, we can just become friends, we can talk about many things," he added, mysteriously.

An attractive young woman in a red sweater queried a point from the back row. This was Janie Lauer, wife of Peter. She's also a yoga teacher, an all-American girl from Ten-

She's idealistic about yoga. She feels that her eight years' study of the subject has made her healthier both physically and mentally. "For instance, I used to be quick-tempered," she said. "Now I find I can control myself much better."

Janie agrees that yoga is thought of as a fad. "You will always find people who are glibly this way. But those who do yoga will benefit from it."

She takes her yoga almost like a religion, a code of living, but feels it needn't interfere with conventional church-goers. "It doesn't take the place of religion, but it can give it a new deeper meaning," she said.

Both Peter and Janie claim that they do not make money out of the art. "A true spiritual teacher will never sell his knowledge. We like to think we are an asset to the community." For the Thursday night classes there will be a small charge. The Lauers say this is only to cover the cost of the hall.

Janie, who is a housewife, practises her yoga for two hours every day. This is because she is a teacher. "If you do it for 15 minutes each day, you will greatly improve yourself, physically and mentally."

Even the French national ski team are said to include yoga in their training, so who knows what it could do in Ulster! Certainly a discipline advocating non-violence and contentment can't be far amiss just now

. . . lotuses everywhere . . . starlit sky at night . . . moonlit night. (10 second pause) ocean with high waves . . . and tides . . . a snake . . . a musical bell . . . a small musical bell . . . ringing of a small musical bell.

Become aware of a state of unconsciousness . . . Try to manifest in your mind the feeling of a state of unconsciousness. (20 second pause) Experience what the state of unconsciousness is . . . and what is the state of deep sleep . . . Do not avoid sleep now . . . let it come but you should try to witness it. . . Remain a witness of sleep. (30 second pause) Go into the brain inside (50 second pause)

Hari Om Tat Sat . . . all of you now get up. Hari Om Tat Sat . . . you may now get up.

Hari Om Tat Sat

Meditation on Breath 2

Belfast, Northern Ireland, 1970

You had an elementary form of this meditation yesterday and a more advanced form this morning . . . Now this time once more meditation of small items of one minute each . . .

You don't have to understand the whole process intellectually . . . just follow if you can and if you can't don't worry. . . .

Don't try to understand the whole process intellectually . . . they are two different poles . . . Experimental meditational awareness and intellectual awareness . . . they don't exist at the same time . . . only one of them will survive . . .

Therefore, during meditation the process of the intellect should be withdrawn and the faculty of awareness should be given full space to function . . .

If it is said, "the whole body", well if you can see . . . feel the whole body . . . it is alright . . .

But if you cannot then don't try to think, here is the head, here is the face, here is the body . . .

The moment the words "the whole body" is uttered, the awareness of the body comes . . . beyond all definitions and aspirations . . . In the same way if I ask you to concentrate on the breath, between the navel and the throat, you should feel the psychic path . . . just feel it, with awareness . . . But if you can't feel it, then don't try to think there is a path . . . there is a rod

here . . . nothing like that . . .

The moment you enter into the intellectual state you enter into a state that is not meditation . . .

Functionally you don't have to make any physical movement . . . whatever position you are in, the lotus posture, and easy pose, for 32 minutes.

Please do not move . . . and do not open your eyes . . . and before you meditate take off your glasses and put them away . . .

The spinal cord should be straight, not tense . . . upright and straight, even with the neck not forward bent nor backward bent . . . Please don't think it . . . see it . . .

Second finger at the root of the thumb . . . three fingers together . . . Second finger, index finger at the root of the thumb and the other three fingers together . . .

Place them on your knees . . . or anywhere you like . . . but two together and three separate . . . The two represent individual and cosmic awareness and the three represent nature . . . The symbolism is the joining of the two . . .

Close your eyes . . . is your spinal cord straight, upright? . . . neck straight and not in tension . . .

Your mouth closed or open . . . close the mouth and keep it closed . . .

Eyes closed . . . close them gently . . .

Become aware of your eyes . . . remain aware of your eyes . . .

Start concentration . . . it is not an act of tension . . .

It is just the awareness of your own eyes . . . especially the point where the upper and lower eyelids join together . . .

And the whole body . . . the whole body . . . awareness of the whole body.(20 second pause).

The whole body. (10 second pause)

Keep on repeating this idea in the mind . . . linking the awareness unbroken . . . the whole body. (10 second pause)

Awareness of the stillness and motionlessness of the whole body . . . I am conscious . . . I know that my body is still . . . awareness of motionlessness . . .

All along I know that I am motionless and not moving . . . no movement. (10 second pause)

Complete immobility. (10 second pause) I know I am not moving. (20 second pause).

Awareness of your own breath in the nostrils.(10 second pause)

Natural and effortless breath which flows into the nostrils . . . from their openings to the upper point where the two nostrils form the two sides of the triangle.(10 second pause). Awareness of the act of breathing in and out . . . and the pattern through which the breath is flowing.(10 second pause)

Awareness of breath in the nostrils . . .

Breath enters through both the nostrils and joins at the eyebrow center above the nostrils . . . and comes out the same way . . .

Relaxed breathing please . . .

Every breath is withdrawing your mind inside . . . and every breath is causing relaxation. (10 second pause)

I am breathing in and I am breathing out . . . please maintain this idea all throughout. I am breathing in and I am breathing out . . . Not for one moment should you forget that you are breathing . . .

You should know that you are breathing . . . Count your breath carefully . . . in and out makes it 1, in and out makes it 2, in and out . . . you have to count . . . You have to know that you are breathing . . . You have to know that you are counting . . . Do not practise unconscious breathing . . . Do not practise unconscious counting . . . When you breathe you should know that you are breathing . . . if you count you should know that you are counting. (15 second pause)

Concentrate on the eyebrow center . . . in the center between the two eyebrows . . . Concentrate and focus, just keep focussing, not strenuously . . . Just become aware of the center between the two eyebrows . . . as if somebody is pressing your eyebrow center with their thumb.(15 second pause) Concentrate on the eyebrow center that is all you have to do . . . for a few minutes you can continue . . .

First, concentrate on the eyebrow center . . . and discover a little movement like a pulsation there . . . When you get it . . . on the rhythm of that practise the mantra as OM . . . OM . . . OM . . . but of course mentally . . . in the rhythmic steps . . . On the nerve which you have to discover in the eyebrow center . . . and go on practising. (30 second pause)

Eyeblink center . . . eyeblink center . . . discover the rhythm . . .

Do not move . . . do not move . . . do not move . . . do not move . . . Eyeblink center and the rhythm . . . Discover the rhythm in the eyeblink center . . . and if



you have done so fix your mantra there in the rhythm of the pulsation . . . Hold on to your awareness with vigilance . . . only for a short time. (2 minutes pause) Eyebrow center, only for a little more time . . . With extreme concentration find out the movement of the vibration . . . On the basis of the rhythm, become aware of the mantra . . . Intensify your awareness . . . intensify your awareness a little more. (30 second pause) Eyebrow center and the sensation of the nerve . . . and on that rhythm your mantra . . . As fast or as slow as the rhythm. (5 second pause) Intensify the awareness a little more . . . don't move . . . strengthen the mind just a little more time . . . and

no movement for 2 minutes only . . . Like a statue . . . as a dense statue . . . no movement . . . with your mind fixed . . . in the eyebrow center . . . discovering the rhythm . . .

No movement, please. (10 second pause) even an unconscious movement . . .

But you should find one part of your body which controls conscious and unconscious movement of your whole body . . . and the eyebrow center . . . and the rhythm . . . and the mantra . . .

Go deeper, as deep as you can. (1 minute 10 second pause)

Chant OM with me . . . Oooooomm . . . Oooooomm . . . Oooooomm

Open your eyes and relax your limbs.

Hari Om Tat Sat

Satsang Following Meditation on Breath 2

Belfast, Northern Ireland, 1970

Q. Are there any asanas that aid in concentration?

Swamiji: Pranayamas are intended for concentration, a few yoga asanas, not all, are intended to improve concentration. Were you not concentrated just now?

Q. It was such a strain whenever I concentrated on the eyebrow center.

Swamiji: Were you aware of external life or were you sleeping?

Q. Maybe sleeping a little.

Swamiji: So you were not aware of yourself. We are facing the problem of concentration. We are facing the problem following concentration. The problem before concentration is dissipation, awareness of external things. But the problems that follow concentration are visions that are psychic dissipations. You must have been aware of many different things in a different sphere. Instead of one point, the mantra and the eyebrow center, and the rhythm, you must have been aware of many other things at a different level. That is called psychic dissipation.

First comes physical dissipation, some of you might have been facing problems with the body. Then there

is sensual dissipation, scratching and all sorts of things. Then mental dissipation, when you are concentrating on the eyebrow center you start to think of a number of other things. But this is all before concentration. The moment you achieve concentration, there is a jerk, there is a moment of transition. You forget everything external as if you are sleeping, and the body gets a number of jerks. This is the indication of your landing in concentration.

Anyone, including you and me, the moment you enter into concentration, there is one jerk. It is the transition from external to internal life. At that moment, if your willpower is not very strong, the psychic distractions will occur, the psychic dissipations. Those psychic distractions are that instead of the eyebrow center, and the mantra and the breath, you may see a rose flower, or a river flowing, or anything else. For some time you may even become aware of the external life, there is an alternation between external and internal experience. Sometimes you will feel that you are sleeping. Sometimes there is an awareness of a peculiar kind of bliss; it is a kind of comfortable sensation. These are some of the problems following concentration.

In order to avoid these problems of concentration, the only way is that you have to practice. Exercises such as headstand, shoulder-stand, that is, topsy-turvy poses, must be practiced every day. It will only happen for some time. After this practice, the moment concentration begins the metabolic processes within the body come down to the minimum activity and the salivary glands and many other glands function on a different level. Moreover, when you are trying to concentrate and meditate, there are changes that

are taking place, of course, very insignificant changes now. They are taking place in different spheres of your existence. They are in fact not physical changes, but they are changes that concern the psycho-somatic influences on the nervous system and different areas of the brain, not only in the brain, but also in the ductless glands, the salivary glands etc. As a result sometimes there is more acidity or similar things which happen for some time. But if you keep on practicing everything comes to a normal point.

Q. When I concentrate on the breath I become aware that I have a cough but now I am not aware of that.

Swamiji: When you concentrate on the breath you become aware of your sore throat. When you are trying to withdraw your mind you notice it.

Q. When I concentrate on it, it makes me feel very hot, I feel hot all over my body and that makes me want to cough.

Swamiji: Right, that happens in every case not only in your case. The moment concentration takes place, immediately the heat is being generated. It should happen to each and every one. Meditation or dhyana generates heat, but it is not the heat that you can discover by means of a thermometer, that is the heat that concerns the prana, that is the uprising or concentration, conservation and the unification of the dissipated forces of prana that rise up as a result of concentration. If you have pain in the throat, and if you concentrate on the throat, as soon as concentration takes place, immediately the heat is generated. The same energy and heat is responsible later on for awakening kundalini.

Q. When I close my eyes I can still see something outside since they always seem to be open at the bottom. What should I do?

Swamiji: When you find it difficult to keep your eyes closed without effort and naturally, or when some of you might even feel flickering of the eyelids, an extra consciousness of the flickering of the eyes, at that moment you should practice a particular mudra, by placing the fingers and the joining points of the eyelids, and the thumbs at the ears, lightly, don't do it harshly, and the ring fingers on the joining points of the lips. But please don't touch any points I have not mentioned. Not everyone needs this practice, only those who have the problem with the eyes.

Q. When I concentrate on the eyebrow center and the OM it becomes louder and louder and I find it very difficult to keep my eyes closed. What should I do?

Swamiji: At the time when it happens that the loudness of OM is going beyond all control, you must try to slow it down by the same process of awareness. By the same process, by which it became louder and louder, mentally, with the same process of awareness you must make it softer and softer. You must have that much control over the functions of your mind. Then you won't have to open your eyes in fright.

Q. When I get into problems like this I always become aware of my body and they stop. What is that?

Swamiji: Yes, you do become aware of your body at times like that because the body is the speed breaker. Otherwise, if the body were not a great obstruction in your path of meditation it could be that your consciousness would have gone like a rocket, and it

would be difficult to get it back. It is the body which controls your consciousness, and you will find that it is nature's provision. Those people who have control over the speed of consciousness will be able to sit even for one hour in one position without difficulty. That you will even realize yourself. If you have any problem with your physical body today it is because it is not possible for you to have control over the speed of your consciousness. Maybe your mind is concentrated for fifty minutes without a break, when it moves at a terrific speed, and it is withdrawn inside. The body breaks that speed. This happens even in the case of great yogis. When they sit for meditation and when they concentrate and their consciousness is withdrawn inside, there is a point where the yogi does not have control over the functions of consciousness and immediately the body sounds an alarm, there is a pain, and you are out. So think that in a way it is good.

Q. Is it helpful to put a mark of sandalwood paste on your eyebrow center? Does it activate the nerve there?

Swamiji: It influences the skin and the nerve that is responsible for carrying and conveying the tactile consciousness from the face to the brain.

Q. I find it difficult to isolate the mind from the sensory experiences. What should I do?

Swamiji: That is a great problem, isolating your awareness from the experiences of hearing and so on. If you hear the sound of a car during the process of concentration, it does not matter. But if that causes a disturbance and if you become allergic to that sound, then you have to practice what is known as inner

silence, antar mouna. What we do there is to say that I am concentrating on the rhythm of the mantra and suddenly I find something is going on in this room and you are all making a noise. So I divide my awareness into two phases. One is a very general phase by which I am aware of the movement of the mantra and the pulsation. But the second phase allows me to become aware of what is happening outside, and I say to myself not to withdraw inside. I must know what is outside, the sound of the music, motor car, and anything else, with one part of my consciousness I have to become aware of all that is happening outside. I must be aware of the sound, not of the car. That is a very subtle difference. If there is a car, or if there is a man making a lot of noise, I must be aware of the sound but not the origin of the sound. I try to separate the object from its processes. If there is music going on and I don't want it for the time being, I become aware of what the flow of music does to my organs of hearing, but I try to isolate the musician. It is difficult in the beginning I know, but isolate the musician from the flow of music, and then it is not only the awareness of one sound. I ask myself, what else are you hearing and thus extend my awareness to all sounds I am presently hearing.

Hari Om Tat Sat

Meditation: Antar Trataka

Munger, Bihar, India 1970

Fix up your seat . . .

Hari Om Tat Sat

Forget everything else . . .

Do not make any physical movement hereafter . . .

OM (chanted together) . . .

The chanting of OM should not be chanted like in kriya yoga . . .

When you chant OM allow the vibrations to permeate the whole of your being.

So that you are completely saturated . . .

OM (chanted together two times).

When you chant OM you should feel that the sound of OM is not coming out of your mouth . . . but the sound vibrations of OM are getting permeated . . . are becoming all-pervading in your whole being . . . As if the vibrations are consumed by yourself . . .

OM(chanted together 5 times).

Become aware of your physical body . . .

No more physical movements . . .

Concentrate on your physical being . . .

Concentrate on your physical body . . . so that you can achieve steadiness . . .

Become conscious of chidakasha . . .

Concentrate on the center of the two eyebrows . . .

Concentrate on the center of the two eyebrows . . . either from inside or from outside . . .

In order to feel the center of the two eyebrows . . .

you can apply a little saliva with one of your fingers . . .

Take saliva from the tip of your tongue . . . and apply in the center of the two eyebrows . . .

if you are not able to feel that point . . .

Concentrate on the center of the two eyebrows . . .

either from inside or from outside . . .

If you are able to feel that point . . . go on . . .

If you do not find it possible you should apply a little saliva with the help of your finger, and then concentrate on the pressure point . . .

Concentrate on the center of the two eyebrows . . .

Visualize a tiny star . . .

Imagine a tiny star in case you cannot visualize . . .

Visualize a tiny star or imagine a tiny star . . .

Sometimes during the rainy season the whole sky is covered with clouds . . . but at a particular point you see a star shining all alone . . .

That kind of star you have to visualize or imagine . . .

You can even visualize the seed star which you saw after the practise of trataka . . .

Try to visualize or imagine a star . . .

If this is not possible then try this little womb of light, this little internal dot . . .

Either visualize or imagine . . .

Practice internal trataka . . .

Place mentally the table in front of you, the small desk in front of you, imagine in all details . . .

Place the candle over it . . . the candle is white . . .

Encompass the flame and the upper ignited points of the wick . . .

Visualize everybody else in this hall practicing trataka . . .

You are also practicing trataka . . . the desk is in front of you . . . visualize or imagine it in detail . . .

Place the candle over it and see the flame of the candle . . .

The ignited point of the wick at the top . . .

The flame, the golden flame . . . it flickers . . .

And not only your candle but also become aware of the candle of others also who are practicing trataka with you . . .

Practice internal trataka . . .

Visualize the desk, the candle, ignited point of the wick, and the flame . . .

Tiny star in the center of the two eyebrows . . .

Awareness of internal trataka . . . awareness of internal trataka . . .

Concentrate on the center of the two eyebrows . . .

Develop the vision of Shiva lingam . . . oval shaped . . .

Stone, oval, a white flat form, which is the symbol of your astral consciousness . . .

Develop the vision of Shiva lingam . . .

The symbol of your astral consciousness . . .

Concentrate on the center of the two eyebrows and locate the pressure point . . .

And develop the vision of the human eye . . .
 Human eye open . . .
 Develop the vision of a human eye . . . a living human eye . . .
 Open eye.
 Visualize it in detail . . .
 Visualize the eye with all details . . .
 Visualize the eye with all details . . .
 The bright human eye . . . the bright human eye . . .

Concentrate on the center of the two eyebrows . . .
 the pressure point . . .
 Concentrate on the pressure point in the center of the two eyebrows . . .
 A little inside . . . behind the forehead . . .
 A little behind the center of the two eyebrows . . .
 Imagine the small gland, pink in color . . .
 The fleshy body resembling an eye which is closed . . .
 Like a small piece of garlic . . .
 Fleshy body, a piece of flesh . . . pink in color . . .
 Resembling the eye which is closed . . . is not open . . .

Make psychic effort to open the eye . . .
 As if you are trying to create an opening effort . . .
 Just do it! . . .
 Do not think that much . . .
 Make the effort of opening the third eye just behind the center of the two eyebrows . . .
 Not very far . . . not very far . . .
 Resembling an eye but it is closed . . .
 Small piece of garlic . . .

Psychic efforts have been made to create opening movements . . .

Concentrate on the third eye . . .
 Concentrate on the third eye behind the center of the two eyebrows . . .
 Create an activity . . . mental psychic activity . . .
 As if you are trying your level best to open the eye . . .
 Do whatever you can but do not think that much . . .
 Go ahead with your opening efforts . . .
 Concentrate on the center of the two eyebrows . . .
 Concentrate on the center of the two eyebrows . . .
 Find the tiny star there . . .
 Superimpose the idea or the vision of a tiny star there . . .

Develop the vision of a human eye . . . open eye . . .
 A little deeper in the center of the two eyebrows, the third eye . . .
 Develop the vision of the third eye in the form of a fleshy body resembling the eye . . .
 And try to make an opening effort . . .
 Just do it! . . .
 Concentrate on the center of the two eyebrows . . .

Develop the vision of a crystal ball in front of you . . .
 As if you are practicing trataka on the crystal ball . . .
 Develop the vision of trataka on the crystal ball . . .
 And try to look into the depth of the crystal ball inside . . .
 Develop the vision of a crystal ball in front of you . . .
 and try to look into the depth of the crystal ball . . .
 And develop the vision of the symbol of your choice . . .
 Develop the vision of your Isha Devata . . .
 This is important . . . go on! . . .

Develop the vision of internal trataka . . .
 Develop the vision of internal trataka . . .

Remember when you are practicing trataka in the morning at 4 o'clock . . .
 Yourself and all the others in this hall . . .
 How do you keep the desks? . . .
 How do you place the candle? . . .
 And was it lit? . . .
 The flame of the candle, gold in color . . .

So many candle lights burning in this hall . . .
 So many candle lights burning in this hall . . .
 And yours is in the front . . .
 And in the front of you are many many candles and you looking at it . . .
 You see the candle and the wick and the flame in detail . . .

Again develop the vision of the internal trataka . . .
 Remember 4'oclock in the morning . . .
 You came and you established yourself in your seat . . .
 With a desk in front of you and the candle placed on it . . .
 It was kindled point by point from person to person . . .

And after a while the whole hall had many many candles and many many practitioners of trataka . . .
 And every candle was standing on the desk . . .
 Ignited point of the wick and the flame . . . golden in color in front of you . . .
 To your right side and your left side and behind you were many candles . . .
 And many people sitting with absolutely steady position practicing trataka with eyes open.
 And then with closed eyes . . .
 When the eyes were opened, they saw the flame . . .

And when the eyes were closed, they saw the tiny
star . . .

Develop this vision . . .

Candle and the flame . . . candle and the flame . . .

Concentrate on the center of the two eyebrows . . .

And develop the vision of a crystal ball in front of you
and look into the depth . . .

Concentrate on your Isha Devata in it . . .

This is important . . .

Concentrate on the whole of your being which
represents I . . .

Not only the body . . .

Not only the thoughts . . .

But the whole I . . . in the form of awareness of
yourself.

Concentrate on that I which has remained unchanged
all throughout the years

And which shall remain unchanged in years to come.

I the seer of this body.

I the seer of the thoughts.

I the witness of everything, inside and outside . . .

The homogeneous conception of I . . .

Do it in your own way . . .

According to your evolution . . .

And when you develop the homogeneous awareness
of I . . . everything becomes one with it . . .

Nothing is different from it . . . everything is included
in it . . .

The homogeneous conception of I . . .

Develop self awareness, I am in everything . . .



Include every awareness in this I awareness . . .
 Become aware of yourself . . .
 Become aware of your whole self . . . become aware of
 your whole self . . . become aware of the whole self . . .
 Become aware of the awareness in you . . .
 Become aware of the awareness in you . . . the
 awareness of everything.
 Become aware of the awareness of everything in you . . .

OM (chanted together 4 times).

Do not relax; ask yourself, "Who am I?" . . .
 Repeat exactly the same question . . .
 Of course with feeling . . . with awareness . . . and with
 meaning . . . "Who am I?" . . .
 I is the awareness through which everything is known
 including myself . . .
 I is the awareness through which everything is known
 including myself . . .
 I know I am . . . I know I am . . .
 I do not only exist but I know that I exist . . .
 I am not only existing but I know I am existing . . .
 And I am aware that I know that I am existing . . .
 The I knows the body . . .
 I know I have a body . . .
 I know I have a body, I experience it . . .
 I experience my own body . . .
 I see it . . . I feel it . . . I know it . . .
 I remember it . . . having the body for the last so many
 years . . .
 And I am aware that I have a body . . .

I think but at the same time I know that I think . . .
 I am aware of the thinking process . . .

I am the seer of all of my thoughts . . .
 I do not only think but I know I think . . .
 I am aware of past . . .
 I am aware of my whole being . . .
 I am the seer of myself . . . I am the seer of myself . . .
 Now become practically aware of this awareness in
 you . . . through which you know you are . . .
 Do it in your own way according to your evolution . . .

Concentrate on awareness please . . .
 Concentrate on awareness please understand! . . .
 Concentrate on awareness . . . concentrate on
 awareness . . .
 Concentrate on the process of awareness . . .
 concentrate on awareness . . .

OM (chanted together 3 times)

Do not relax . . .
 No movement at any cost . . .
 Imagine yourself as a seer . . .
 Concentrate on yourself as a seer . . . concentrate on
 yourself as a seer . . .
 And concentrate on yourself as the seer of the body . . .
 .
 You are the seer of the body . . .
 Yes! I am aware of the body . . .
 I see the body . . . of course mentally . . .
 I see the body . . . I see the body . . .
 Go on . . . develop this dual awareness of seer and the
 seen . . .
 Seer as an abstract something and the seen as the
 material physical body . . .
 Go on seeing the body . . .

Turn yourself back and try to become aware of the
 seeing faculty which was aware of the body . . .
 Again turn within and try to see the next seer who is
 seeing you as the witness of the body . . .
 Who is aware of the whole process of seeing the
 body? . . .
 Repeat this again, what I have said, yourself . . .
 Within a minute . . . do it quickly . . .
 Body awareness . . .
 See the seer . . . and see its seer . . .
 Do it again yourself now . . . be quick . . .

OM (chanted 3 times together)

You may open your eyes and slowly relax the body . . .

Hari Om Tat Sat

Clarification of the Practices of Trataka

Munger, Bihar, India, 1970

"When a wise man has withdrawn his mind from all things without, and when the spirit of life has peacefully left inner sensations, let him rest in peace, free from the movements of will and desire. Since the living being called the spirit of life has come from that which is greater than the spirit of life, let the spirit of life surrender itself into what is called turya, the fourth condition of consciousness. For it has been said: There is something beyond our mind which abides in silence within our mind. It is the supreme mystery beyond thought. Let one's mind and one's subtle body rest upon that and not rest on anything else. Maitri Upanishad 6:9

The practice of trataka or "steadygazing" is a method of bringing the mind to a state of one-pointedness, quietening the thoughts down to a meditative state.

In the book "Yoga of Light" by Hans-Ulrich Rieker, verses 31-32 pages 82-83, the method for practice states and I paraphrase somewhat, "Gaze without blinking (with concentrated mind) on a small object until tears come into the eyes. This is called trataka by the gurus. Trataka cures all diseases of the eyes and removes tiredness. Therefore it should be kept secret, because hypnosis, self-hypnosis, visions, trance

states, ecstasies, hallucinations have always seemed very attractive, and this practice leads exactly in that direction. It could be called false meditation. From the point of view of yoga, all hypnotic phenomena are completely useless and possibly dangerous. The wrong conclusions could be drawn from these experiences by someone practicing trataka prematurely. Practiced with care it is a good and effective method, but practiced too quickly it is dangerous."

This interpretation of the practice of trataka appears quite horrific, but it is due to the past secrecy that the practice could sometimes have adverse results. A competent teacher and following the guidelines laid down for the preparation, ensures that trataka is a very effective method of concentration, leading to a meditative state. The pitfalls are obvious, by forcing the mind to concentrate on an image; a strong hypnotic condition can be the result. A completely relaxed and



open-minded attitude should be adopted before the practice is attempted.

Different gurus favour slightly different methods of practicing trataka. Bhagwan Shree Rajneesh in his book "The Art to Inner Ecstasy" says, "When doing trataka, you are to stare continuously without blinking for thirty to forty minutes. Your whole consciousness must become the eyes," Bhagwan then states that the eyes will reach a peak of tension, and that with the tension of the eyes, the mind become tense, trataka creates one of the most tense peaks possible in the consciousness. When the peak drops, an effortless abyss of relaxation replaces it. Thinking will automatically stop, and the consciousness will become centered in the eyes. There will then only be awareness, there will be no energy left in the mind for thinking. He also says that when the urge to blink occurs, it is the mind's effort to draw the energy back into thinking and that is why the gaze must be fixed. When the gaze is fixed, the mind is fixed, it cannot move. This method begins with the eyes, because they are easier to control than the mind. Automatically as the eyes are still the mind follows.

Trataka is an important method to achieve dharana (concentration). In I.K. Taimni's "Science of Yoga" Taimni says that each of the different angas of yoga is separate from the others, but the importance of the sequential relationship must not be forgotten. Each stage must be mastered before the next is practiced. Many people fail to accomplish advancement, due to a lack of a systematic approach to the mental practice of yoga. This results in even the elementary practice being difficult. He also states, that according to modern psychology, the state of concentration of mind differs from how ordinary man perceives

concentration, and how it is perceived in Eastern yoga psychology. According to modern psychology, the mind cannot remain fixed on any object for any great length of time, but it remains moving, even during a high state of concentration, therefore, in this context, there would be a confining of the mind within a limited area. This would bring about all the remarkable results of concentrated mental effort. In Eastern psychology, although the concentration begins with the controlled movement of the mind, it can reach a state where movement and change stops. At this level, the mind becomes one with the object being concentrated upon, and does not move from there. Trataka creates this unity of mind-object. In dharana, the mind is concentrated within a limited sphere defined by the object being concentrated upon, that is, a candle, image, etc.

Trataka has been used for many centuries, and has been practiced within many cultures and religions, in one guise or another, as a means of gathering together the diverse thoughts within the mind. It develops the concentration and helps to bring about a perfect meditation within all aspects of yoga.

In the various religious cultures, one form of trataka or another is held to be common; this is when the gaze is held steadily upon objects of worship. These are statuettes or deities, such as the figure of Christ, the Buddha, Shiva, Ganesha, or one of the many Christian saints or Hindu gods. This method of gazing is a means of making the mind become engrossed in the object, so that the outward distractions can be gradually dropped. This total concentration leads to a still, meditative and peaceful state of mind, encompassing only the object. The unity with the chosen deity then becomes

complete, and it results in a total awareness. Trataka is an effective practice in itself, and a powerful prelude to a deep meditation. It is ostensibly included in the Shat Karmas, or cleansing practices, but is not like the other Shat Karmas as it is not a physical cleansing practice.

In the practice of outer or 'bahir' trataka, it cleanses the eyes, but its purpose is mainly to draw the mind inwards, thus clearing or cleansing the mind of thoughts, and allowing the transition from the physical practice to the higher mental practices, this then develops a more enhanced awareness of yoga.

There are three stages of trataka. The first is the outer trataka, known as 'bahir', the second is outer and inner trataka, and the third stage is the inner trataka, known as 'antar' trataka.

Outer trataka is the method used to strengthen the eyes and also to cleanse them. It also develops the concentration, improves memory recall, banishes nervous tension, insomnia, and it increases the intuition and 'sixth sense'. This system is most suited to the person with an outward going personality, someone who is easily distracted, with a wandering mind and poor powers of visualization. It is also beneficial to persons who wish to improve their memory and deeper awareness.

Outer trataka is practiced with the eyes open, and an object of the subject's choice is used upon which to concentrate the gaze. With practice the gaze can be held for longer lengths of time without blinking, thereby strengthening the eyes. The most commonly used object for trataka is a candle flame, as the brightness of its light attracts the interest and holds the attention. Some other objects which could be used, include a piece of blank paper, the nose tip,

the eyebrow center, water, sky, the stars, the moon, a flower, a shadow, a crystal, chosen deity, the symbol, a yantra, a mandala, a reflection, or the embers of a coal fire. It is important that the subject chooses an object that he feels empathy towards, so that the emotions do not present any distraction. The same object should be used each time, so that the mind automatically quiets when the object is observed. Depending on the subject used for trataka, sometimes deeply hidden memories can be awakened due to the stimulation of dormant experiences which perhaps relate to the object in question. This can bring about vivid recollections of pictures and sounds that can sometimes become a little disturbing, but if the meditator is aware that these subconscious memories and thoughts can sometimes be stirred up, there will be no problems.

For outer trataka the practice is as follows. The subject should sit with the spine erect in a comfortable seated posture which can be easily maintained to prevent physical distraction. Postures assumed could be siddhasana, siddhasanayoni, padmasana or any easy cross legged pose. One comfortable to maintain posture, is kneeling with the knees apart with a rolled up blanket placed between the knees which can be sat upon like a saddle. The candle should be placed at eye level, about two or three feet away. If the candle is too low, or too high, it creates a physical bodily discomfort to maintain visual contact.

Begin by lighting the candle, and then adjust the posture to a comfortable position, let the gaze rest upon the candle flame. The eyes should be held open, but without any strain. The gaze should be steady, but without staring. The lids should be lowered a little to prevent strain, blinking should be discouraged. The

subjects should absorb themselves completely, and a resolve should be made not to move.

The awareness should be held on the candle flame, just above the wick. Body awareness should be lost, providing that the body is comfortable, this should be automatic. Try to allow the muscles of the eyes to relax. If it becomes necessary to blink the eyes, it should be done, and then the steady gaze should be resumed. This should be maintained for about three minutes, if during this time, the mind should continually wander, it should be gently drawn back to the candle wick. After three minutes the eyes should be closed. The after image will be seen as a greenish-yellow oval shape. The image should be held in the mind's eye, it should be held at the center of the forehead. If the image should begin to drift, it should be gently drawn back to the center of the forehead. The subject should remain a witness to the thoughts and any images that should arise, but it is important that there should be no involvement. This practice cleanses the subconscious. If the image is lost within a short length of time, the eyes should be opened, and the process should be repeated until the after image can be held quite steady for some time.

The thoughts should be carefully watched; sometimes there are manifestations of the subconscious, problems, images, etc. These should be observed with detachment. The concentration will begin to develop, peace of mind will come and the constant fluctuation of the mind will stop. The afterimage should be held for as long as the image remains sharp. When it begins to fade, the eyes should be opened, and the gaze rested on the candle flame again for approximately three minutes. The whole process should be repeated

for as long as possible. Sometimes, when trataka has been practised for weeks or months, it is found that the siddhis develop, auras may be seen, and the intuition becomes more apparent. If it is found that problems begin to manifest themselves or any other hindrance to concentration arise, help should be sought from an experienced teacher.

The next stage to be practised is outer and inner trataka. This can be used as a transition from one method of practice to another. A bright object is best used for this practice as it will leave behind a vivid afterimage, which remains in the mind's eye when the eyes are closed. To begin with, the subject should practise outer trataka until the image can be held for quite some time without any difficulty.

The outer gazing must be practised as in the first stage, when this has been established, then there should be an establishment of the breath. This can be used whilst the candle awareness is maintained. Next, the breath can be felt to move between the candle and the eyebrow center. The inhalation can be felt to come from the flame of the candle, and through the forehead to the back of the head. On the exhalation, the breath awareness passes back from the back of the head, through the eyebrow center to the candle flame.

Whilst the piercing breath is practised, the tongue can be turned backwards in khechari mudra. The breath and its movement should be concentrated upon fully, until the actual movement of the breath can be felt. Eventually the eyes should be closed, and the breath experienced on its passage between the candle flame and the back of the head. This movement has a profound effect on ajna chakra. At this stage the

throat can be half closed and the ujjayi breath used, then there should be total absorption of the movement and sound of the breath. This should be practised for approximately fifteen minutes.

The third stage of trataka, inner trataka, should only be progressed to when a clear image of the chosen object can be maintained for an indefinite length of time without any distraction.

The practitioner should use an image that he feels and affinity with. He should sit quietly, in his chosen seated posture, and eyes gently closed. An easy breathing rhythm should be established, and when the mind becomes quiet, the image projected to the eyebrow center. If he should experience difficulty in placing the image in the center of the forehead, the finger could be wet, and the center of the forehead touched with the wet finger, to draw the awareness to this spot. There should be awareness that the body has become perfectly steady, with a unity between the body and the ground. Concentration must then be maintained on the image in the eyebrow center, and the awareness allowed to grow. Once the image is steadily held, the awareness of breath should be included as in the second stage. Once total awareness is established, the nature of the object can be examined and finally experienced. The gaze should be almost curious, as though there is something there that is not quite as obvious at first glance. If the image is a candle flame, the warmth of the aura could be felt, and the gaze held directly on the image of the center of the flame. The image should be held until tired. The practice can then be brought to a close and the mantra OM chanted three times, before the eyes are opened.

The effects of trataka on the psychic centers of the body are profound but the physiological effects are also profound.

Within the eye, the retina receives the images of external objects and is made up of a ten layered delicate nervous membrane. It is soft and semi-transparent and tinted purple due to a chemical called rhodopsin or visual purple. When it becomes exposed to bright light, it becomes bleached, and the purple tint becomes clouded and opaque. The retina contains light sensitive rods and cones. The rods are situated in the ninth membrane layer, known as Jacob's membrane. There are many more rods than cones, the cones being concentrated in the area around the fovea, which is situated in the center of the posterior part of the retina. This spot corresponds to the axis of the eye. There is an oval spot, yellowish in color and deeper yellow at its center, called the Macula of Sommering. At its center is a depression, the fovea centralise, where the retinal membrane is very thin. The fovea is only to be found in man and certain saurian reptiles.

When a bright object is used for the practice of trataka, a brilliant afterimage is imprinted onto the cones of the fovea, leaving an impression upon which the concentration can be focused. This afterimage can last for quite some time.

The cones are conical in shape, with their pointed ends facing the choroid. There are three types containing a special opsin which is activated by wavelengths in the blue, green and yellow regions of the spectrum. The colors of the candle flame, would therefore register strongly here. The cones are stimulated only by brighter light than would normally stimulate the rods. With candle gazing the bleaching

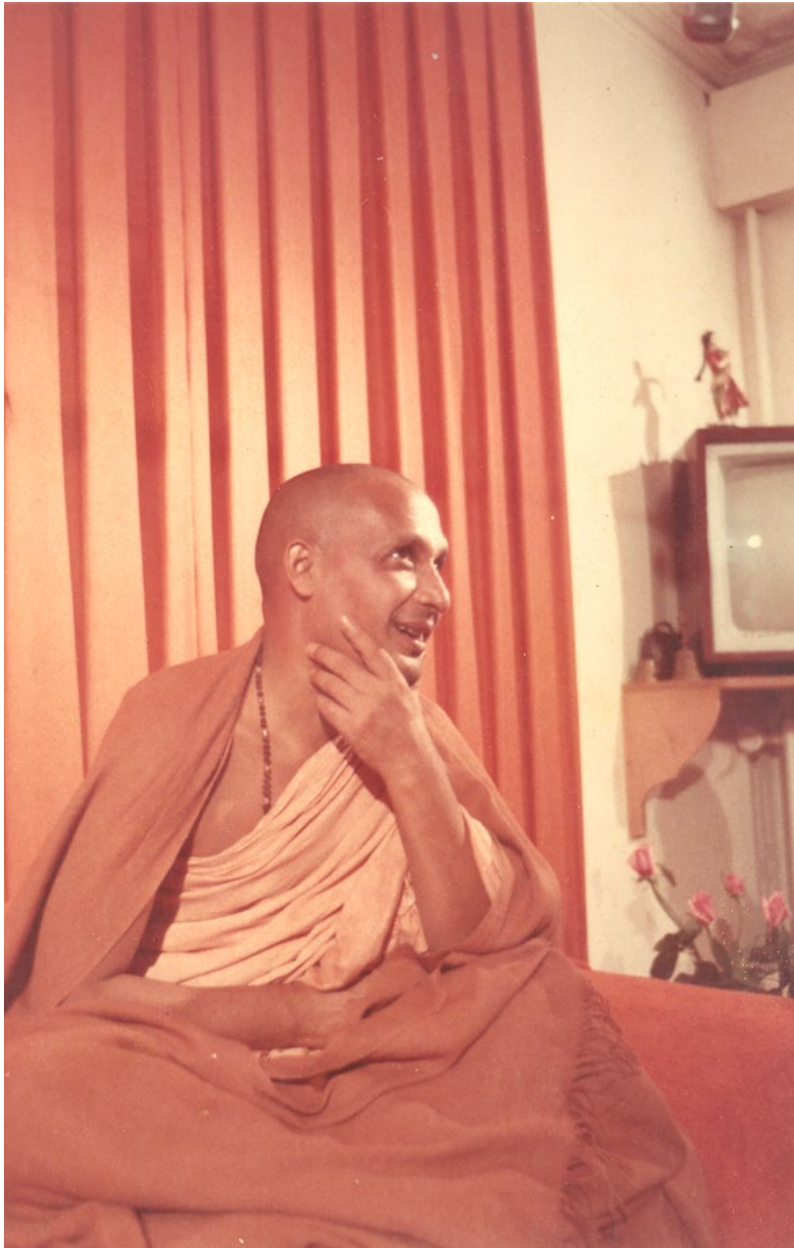
effect on the rods and cones leaves a vivid afterimage, and with regular practice, this image can be recollected at will.

The visual cortex, situated in the occipital lobes of the brain, is activated by the stimulation of the cones of the fovea. The image is then transferred via the optic nerves to the brain, these cross at a point known as the optic chiasma, and its conjunction almost coincides with the placement of the pineal gland.

The pineal gland has no known useful function in man, but it has been likened to a third eye, and as such, is commonly thought of as the psychic center of the brain. It lies on the roof of the spinal cord above the corpora quadrigemina. Physiologically, melatonin can be extracted from the pineal in its glandular state, but otherwise it has no apparent use. In adult life it tends to waste and atrophy.

It is possible that trataka has an awakening, or stimulating effect on the pineal. In children, the pineal is active until the age of puberty, and it has been found that the gland in the female is larger than in the male. One could suppose that the pineal could be the control center for intuition and psychic abilities, as these qualities are active in children until the age of puberty, which is the age when the pineal begins to calcify, also, on the whole, females generally have stronger intuitive powers than males.

The practice of trataka and other meditative techniques, develop the siddhis, or psychic abilities. There has been no medical evidence to show as yet whether the pineal gland is affected by the practise of trataka, but there appears to be a strong possibility that it is. J.Z. Young, in his book "Programmes of the Brain" states that in animals that breed in the spring, maturation



is produced by an influence of the decreased amount of light signals, coming from the eye, to the pineal gland. The gonads are quiescent in both males and females throughout the summer and autumn. As the days shorten the ovaries and testes ripen, ready for reproduction in the new year. The hormone melatonin inhibits the gonads, and the removal of the inhibitor allows maturation. It is significant that in adult humans there is little or no melatonin in the blood, and so the pineal becomes calcified. As regards maturation, the pineal is no longer needed for its original purpose, since our reproduction is not cyclic, like that of spring breeding animals. It is interesting to note that in the case of the animals, the light factor plays a determining role in the change of state of the pineal gland. I would feel that the possibility of candle gazing having an effect on the pineal gland is therefore quite likely.

Trataka enhances the ability of clear thinking, improved memory, and powers of recall, due to bringing about a balance between the right and left hemispheres of the brain. The right side of the brain is responsible for imagination, color, musical and artistic appreciation and recognition of faces. The left hemisphere controls logic, memory and intellect, time sequential analysis and speech. If one or the other of these two hemispheres is over active, the result can be a greatly unbalanced nature.

With a predominance of the right hemisphere, a person can become wrapped up

in imaginings and daydreams, with a mind that continually wanders. Sometimes they can lose touch with reality. A left predominance blocks out the power of imagination and the subject becomes over-logical and introverted.

C. Maxwell Cade and Nona Coxhead have researched extensively into the effects of meditational states on the mind. Bio-feedback machines have been used to monitor the brain patterns, and the electrical skin resistance has been constantly checked whilst the subject moves into a relaxed meditation. They discovered that two thirds of the subjects studied had left hemisphere predominance.

C.G. Jung decided that the higher level of brain activity is situated in the brain stem, this being classed as the transcendent function. The reticular activating system (RAS) is situated in the brain stem, this area is important as it plays a distinctive part in determining the arousal levels and states of awareness. The RAS is very significant in relation to hypnosis, when the hypnotist guides the awareness into a single channel of thought, also in meditation and states of concentration such as trataka, when the subject has modified his own attention in a specific way.

The RAS awakens the brain cortex and keeps it awake; it also monitors the sensory perceptions. When stimulated with an electrical stimulus, all the sensory perceptions are enhanced and muscular activity is increased. The RAS is the opening path for all forms of meditation and the higher states of consciousness.

During the practise of trataka, the right and left hemispheres of the brain are quietened and direct contact is established with the RAS. When this happens there is a balancing of the hemispheres which establishes it when the normal, active, waking state is resumed. Any mental imbalance is then released and overcome by regular practice.

Whilst trataka and other meditation techniques are being practiced there is a marked increase in the alpha and theta wave activity within the brain. The alpha being the most pronounced, this indicates that a relaxed, mindless or deeply concentrated state is being experienced. The skin resistance, which mirrors our mental and bodily states, rises. The skin resistance is measured in ohms (the unit of electrical resistance). During panic, the ESR is fifty thousand or less; during normal states it reads between five hundred thousand and one million and during sleep two million or higher. During deep concentration and meditation, the ESR may rise to anything between twenty five percent and five hundred percent from the normal state.

As well as being an excellent preparation for the higher aspects of yoga practice, trataka helps to rid the body and the mind of stress and tension. The human race is the only species to have the mental capacity of anticipation and reflection. Much energy is wasted by worrying about past mistakes and events that have long since passed, also by anticipating future events that could prove to be altogether different from our worst fears. Much energy is wasted due to the constant unnecessary tension of muscles due to the unrestrained mental activity.

Swami Vishnudevananda states in the chapter on relaxation, in his book "Complete Book of Yoga", that

"when we are excited by lower emotions the mind constantly keeps the nerves in action, and our muscles tense by restrained and uncontrolled mental states"; also that "after the anger, worries and sorrows have disappeared, there is still another demon to swallow up the energy, which is called mental fatigue and tension. We can compare the waste of pranic energy as the result of tension, to the waste of water as the result of not turning off the faucet and allowing the water to trickle away hour after hour. So we allow our prana to trickle away in a constant stream of tension, which in turn results in wear and tear on our muscles and internal organs."

Trataka steadies the mind and creates a mental calm, this, in turn, relaxes the body. Several people suffering from nervous tensions, discovered that regular practice of trataka resulted in a clearer frame of mind, and that as a result they were more able to cope with the everyday problems that they had to deal with. They reported being able to view their situations in a detached manner. The nervous debility previously experienced, gradually became a thing of the past. Some of the subjects said that using an object to hold the attention was a great help in maintaining the concentration and that time seemed to pass very quickly whilst trataka was practised.

The people, who suffered from feelings of anger and frustrations towards others, were instructed to place the image of the candle flame in anahata chakra and feel the warmth spread out from the heart center, then they had to develop a feeling of love with the warmth and let the breath pass between the candle and the heart center. One subject reported that after practicing trataka in this manner, whenever she found herself in a stressful situation, she could develop the

feeling of warmth in anahata, and the tension and anger would subside.

Swami Vishnudevananda recommends trataka for students of Hatha yoga, Jnana yoga, Bhakti yoga and Raja yoga. The methods he mentions are bhrumadhya drishti (frontal gazing at the space between the eye brows), nasikagra drishti (nose tip gazing) and using a candle flame.

The practice of bhrumadhya and nasikagra dristhti is also recommended by Kevin and Venika Kingsland in their book "Complete Hatha Yoga". The word dristhti means gaze, or visual insight. In Complete Hatha Yoga, it states "that the gaze reveals the nervous state of a person, if someone is highly nervous, the blink rate increases. Also the power of the gaze itself can be very compelling – we can often feel someone's gaze resting upon us, and also we can compel someone to look around by letting our gaze rest on the back of their head or neck. It is also known that the gaze directs plasma, ionised gas. This is like no other gas, and is considered a fourth state of matter. A diode bulb may be caused to light from a distance, by causing the additional ionisation with the gaze under conscious control. This has been proved under controlled experiments.

Our bodies are made up of light and when the eyeballs are pressed firmly with the palms of the hands, there are all kinds of geometrical patterns of light which appear as if from the outside. These patterns can be used to focus the attention. Kevin and Venika Kingsland suggest that a piece of colored card be used for trataka, and the gaze should be allowed to rest upon it, as it would a candle flame.

Also, the Sri Yantra can be used, and is highly recommended, as this gives insight into the nature of



the universe. The Sri Yantra is one of the most widely used symbols in tantric practice. It is a symbol of consciousness which manifests to the conscious level of the mind in the form of various geometrical designs. The various divisions, in triangles, squares, circles, etc., are occupied by the deities that symbolize the energy aspects of the Supreme Divinity. The Sri Yantra is used to hold and expand the consciousness. Sometimes, in the later stages of practice, aspects of the person which have been suppressed aspects of the subconscious may begin to manifest themselves. This is possible when the psychic symbol is being followed. If this should occur, the psychic symbol should be followed closely, and other images allowed to come and go without any interference. With enduring practice, these will eventually cease.

A mandala may be used for trataka; Lama Anagarika Govinda in his book "Creative Meditation and Multi-dimensional Consciousness" describes the mandala as like a map of the inner world, which we want to explore and realize in the great venture of meditation. Mandalas may appear to be a confusion of color and pattern, but they have a precise meaning, each detail being very significant. The precise meaning of mandala should be understood, and the significance of its symbols and colors studied, before it is used as a means of drawing in the consciousness. The prototype of all the mandalas is the great stupa in Sanchi, which is a massive tumulus in which some of the relics of the historical Buddha Sakyamuni, were enshrined. By using the stupa mandala, the Buddha's path to liberation is symbolized by the stone railings around the outer perimeter, containing four gates opening towards the four corners of the universe; the gate facing the meditator, being the

east gate, from where comes the rising sun. By following the path of the stupa-sanctuary, the meditator is meant to experience the Buddha's path of liberation. In actual fact, rather than following the chronological order of the events of the life of Buddha, the meditator actually follows the psychological structure of the human mind and the elements of the human personality, as contained in the Buddha's original teachings.

In Dr. Mishra's "Fundamentals of Yoga", he lists several combined practices of trataka, with other practices. By combining the practices, the powers are combined. Here are a few of the combined practices which have not already been mentioned.

Trataka combined with muladhara chakra, to control lower desires, sexual control. Trataka with swadhisthana, to control and magnetize the legs. Trataka with manipura, to remove all abdominal and metabolic defects, and fill them with strong healthy vibrations. Trataka with anahata, to feel pulsation and electromagnetic circulation in the whole body through the heart and the chest.

Trataka with ajna, to feel unity of individual consciousness, and Supreme Consciousness.

Trataka with sahasrara, to feel identity with Supreme Consciousness.

Trataka and room atmosphere, to feel different natural lights and mental waves.

Trataka and the horizon in sunshine to see the power of the sun and the radiating and reflecting light and life from the sun to the earth.

Trataka and the full moon, to further awaken the mind.

Trataka and books, to read them with electro-magnetic force, without movement.

Trataka and anahata nadam, to hear the eternal music of the universe.

In any of these practices, the practitioner must remain a witness. The attention can be held on any organ of the body, and eventually, complete mastery of the organ will be the result. With continual practice, the whole of the body will be under conscious control.

Finally a quotation from Swami Sivananda.

"Do not bluff yourself that you can go into samadhi by entering into the infinite. But keep something in front of you, and look at it."

Hari Om Tat Sat

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1971

March

Sri Swamiji travelled from Munger to London and Belfast with Swami Niranjanananda, his youngest sannyasin disciple, who stayed on in Europe. Sri Swamiji also visited Paris, Copenhagen, Vienna and Iran.

May

He then flew to Belfast with Swami Satyamitrananda from BSY, inaugurated the ashram there and stayed for the month of June, conducting a Yoga Teacher Training Course.



Summary 1971

The first meditation given in Aalst, Belgium called Awareness of Kaya Sthaira and Meditation on Breath is a short meditation beginning with the establishing of awareness of the whole body and complete stillness, kaya sthaira. It then moves on to awareness of the natural breath moving through both nostrils and uniting in the eyebrow center to form a triangle, followed by concentration on the eyebrow center, discovering the pulsation there and then synchronizing their mantra or OM mentally there.

The next set of four meditations were given in London, England.

The first meditation called Chakra Arohan Meditation is a meditation on the ascending and descending scale using sa, re, ga, ma, etc., and concentrating on the chakras or psychic centers. It begins by establishing stillness of body then explaining the practice by giving the order of the centers ascending from muladhara to sahasrara and back down and explaining that the name of the notes sa, re, ga, ma, pa, dha, ni sa will be used instead of the names of the chakras. Next the practice begins with Swamiji first singing followed by all together, beginning with three chakras and adding more as he goes along until all chakras are included. Finally, the complete sequence from bottom to top and back is done eventually for some time while he plays the notes on the harmonium and then some time without the harmonium.

The second meditation given in London called Meditation on Body, Breath, and Visualizing Mantra in Eyebrow Center again begins by establishing kaya

sthaira followed by awareness of natural breath in both nostrils with simultaneous awareness of the stillness of the whole body and then adding mantra to the ingoing and outgoing breath. Finally, they are to focus on the eyebrow center and see their mantra there.

The third meditation given in London called Meditation with Ujjayi Between Bhramadhya and Ajna is an elementary form of antar mouna, inner silence, followed by breathing backwards and forward from the eyebrow center to the back of the head, ajna. It begins with observation of all experiences, external and internal, allowing free movement of the mind without any control. After some time awareness is brought to the eyebrow center, watching spontaneous thought for a while and then imposing stillness on the mind, not letting thoughts arise. This is repeated for a number of times. After this the breath awareness is to move from the eyebrow center to the back of the head while maintaining control of the mind preventing any thoughts from arising.

The fourth practice given in London called Yoga Nidra is an elementary form of yoga nidra or psychic sleep. It begins by giving an explanation of the practice beginning with a stress on the need to be continuous connection to the instructions given and avoiding sleep as far as possible, the discovery of a resolve and need to practice it at the beginning and end of the practice. If sleep does come one should try to be aware of that also, allow complete relaxation but if sleep comes try to be aware of that state also. In the first stage of this yoga nidra they are to become aware and witness everything occurring in the waking state, all experiences, thoughts and feelings. Beginning with awareness of the whole body and its stillness it moves

on to watching all the sensations in the body such as lightness, heaviness, heat, cold, etc. Next the practice moves on to witnessing spontaneous thoughts. This is followed by externalizing awareness and witnessing all external sensations simultaneously like a recording device. Next there is guided awareness throughout the body while repeating the parts mentioned mentally.

After this the practitioners are instructed to carefully follow the voice of the instructor as if coming from the eyebrow center feeling the voice internally in the cavity of the brain. In this way awareness is developed of the whole body and its contacts with the floor and maintained for some time. This is followed by the resolve at the end.

The next short meditation was given in Belfast, Northern Ireland called Meditation on Breath and Mantra and it begins by establishing stillness of the body and goes on to awareness of the natural breath while also keeping awareness of the absolute motionlessness of the body. Then one's mantra is mentally repeated with each ingoing and outgoing breath for some time after which awareness is brought to the eyebrow center and mental repetition of the mantra continues there with the rhythm of the pulsation there.

The next three meditations were given in Copenhagen, Denmark.

The first meditation called Meditation on Kaya Sthaira and Breath Between Bhrumadhya and Ajna lasting for ten minutes, begins by establishing absolute stillness of the body and goes on to explain the need for this at the beginning of any meditation. It then moves on to the awareness of the natural breath together with the awareness of the motionlessness of the body. Thereafter, awareness is brought to the eyebrow center

and the breath or prana is felt to be moving backwards and forwards between the eyebrow center and the top of the spinal cord, ajna center, connecting the eyebrow center to ajna. Finally, concentration is on the eyebrow center only, and on is to discover the pulsation of the nerve there. After some time one is to synchronize one's mantra with that pulsation for some time.

The second meditation called Meditation on Breath from Bhrumadhya and Ajna is a short five minute repetition of the first meditation.

The third meditation called Meditation on Breath Between Bhrumadhya and Ajna is a longer fifteen minute repetition of the previous two meditations with a little more explanation.

The next nine techniques and accompanying satsangs were given in Paris, France.

The first practice called Asamas Performed in Vajrasana is an explanation and practise of a couple of asanas performed in vajrasana. Shashankasana is well described with the benefits of the practice for problems such as epilepsy and hysterical fits as well as for those with a terrible temper and quick to anger. It is suggested that this asana is for the awakening of the unconscious center, swadhisthana and that any asana that is not practiced with the awareness of the chakra involved is not really doing yoga asanas. Physiologically, this asana stimulates the adrenal glands.

The second asana is simhasana which is also well described and is practised with the tongue sticking out and making a growling sound. Then the same is done with moving the tongue from side to side while producing the sound. The tongue has many very sensitive fibers that connect to the brain. Benefits of this practice is helps overcome stammering and

stuttering and ends by saying that it is also good for those who are very talkative which created great laughter from the participants. This is followed by a short satsang concerning these asanas.

The second practice called Meditation on Om Chanting in Eyebrow Center and Bhastrika Pranayama is a meditation on OM chanting in the eyebrow center and bhastrika pranayama or bellows breathing. It begins with the usual instructions to close the eyes gently and adjust the position, allowing all thoughts to come unimpeded and becoming aware of the immobility of the whole body. This is followed by instructions concerning the chanting of OM and letting it permeate the whole body. Next, instruction is given how to mentally chant short OM's in an unbroken sequence while focusing on the eyebrow center. After some time gentle bhastrika is practised for ten seconds and then there is a return to the awareness of the short OM's in unbroken sequence in the eyebrow center. This process of bhastrika followed by awareness of the mental repetition of short OM's is repeated four times. This is followed by a short satsang on the previous meditation.

The third meditation called Antar Mouna consists essentially of a deepening of the first stages of antar mouna, inner silence. It begins with awareness of external experiences of the moment as an impartial witness. Swamiji mentions that all other practices of antar mouna have already been taught but the most important is the practise of establishing thoughtlessness. In preparation for this it is necessary to first deepen one's impartial and clear awareness of all experiences, thoughts and feelings appearing on the infinite blackboard of the inner wall of the forehead.



The entire meditation is devoted to a deepening of this practice to eventually allow impressions from the subconscious and unconscious to emerge and be witnessed.

The fourth meditation called Meditation on Chidakasha and Hridayakasha is the development of awareness of muladhara chakra, the space of the heart or anahata chakra and ajna chakra all on the basis of the breath. It ends by chanting OM and feeling the vibration rising from muladhara up the spinal cord to sahasrara.

The fifth meditation called Yoga Nidra is the use of a simple form of yoga nidra or rather, just a prone position in order to develop the simultaneous awareness of the space of muladhara chakra and the space of sahasrara, not as points but as spaces and simultaneously with their connecting passage the spinal cord. This is followed by two short satsangs concerning this meditation.

The final series of meditations and related satsangs were given at the Vienna, Satyananda Ashram des Tantra, Austria.

The first meditation called Introduction of Ajapa Japa is an introduction to ajapa japa, spontaneous repetition of mantra. After assuming a proper posture and establishing this posture in preparation the practice begins with an explanation of three relaxed positions for the eyes and they are asked to assume one of these which feels most natural to them. This is followed by relaxing the cheeks and moves on to awareness of the whole body. Next, awareness of the natural breath, but as the psychic breath ujjayi, and it should be felt to be moving in the spinal cord from the bottom to the top and back from the top to the bottom. After some time they are made aware of the location of muladhara chakra at the bottom, then swadhisthana and the ajna at the top. The psychic breath is to be felt to be moving between muladhara and ajna, pausing briefly at the top after inhalation and the bottom after exhalation. In this way a four-fold awareness should develop of the passage of the spinal cord, of the breath passing through it, of the ascending and the descending and of the points of muladhara and ajna. After pointing out that this is called psychic breathing and constitutes the second part of ajapa japa, Swamiji explains that the first part is inhalation in ujjayi in the spinal cord and exhalation in the form of OM chanting, feeling the vibration in the spinal cord, using short O and long M sound and this is practised for five minutes, after which they continue for a few minutes with the second part, but now with awareness of the sound So with inhalation and Ham with exhalation. This is followed by relaxed awareness of both eyes for some time, then meditation moves on to awareness of the eyebrow center and a tiny star in the sky of the eyebrow center.

The second practice is called Ajapa Japa Stages One and Two and is another introduction to stages one and two of ajapa japa however accompanied by a more detailed explanation and demonstration of ujjayi.

The third meditation called Kapalbhata Pranayama with Mahabandha Followed by Ajapa Japa is ajapa japa but it is preceded by the practice of kapalbhata pranayama using jalandhara, uddiyana and mul bandhas. First this form of pranayama and the bandhas are explained and they are then practiced for 100 rounds. Eyes are kept closed throughout. After this OM chanting is practised as described in the previous meditation for thirteen times. Next the psychic breath in the spinal cord is practiced forty nine times. This part of ajapa is called breath awareness. This is followed by what is called mantra awareness of SoHam awareness to the previous breath awareness for fifty nine rounds. Counting should be done consciously and carefully throughout all three parts. Finally after fifty nine rounds awareness is moved to the eyebrow center and concentration is focused on the inner wall of the forehead, at the eyebrow center, named chidakasha.

These two forms of ajapa japa are followed by a short satsang giving further explanation to the practice, and this is followed by a brief satsang giving further explanation of ujjayi and its adaptation to the capacities of the practitioner.

The fourth meditation entitled Three Practices of Ajapa Japa is a full version of ajapa japa involving all three stages, giving a complete description of the three parts, explaining the method of counting and the use of khechari mudra during ujjayi.

The fifth meditation called Antar Mouna Stages One and Two is an introduction to antar mouna or inner

silence. The first part of the practice is the development of an impartial extrovert witness awareness of all external experiences, avoiding introversion all throughout but not missing any experiences and sensations occurring in the environment and also being aware of the sources of the sounds and experiences. After an extended period of this first phase of this practice awareness is brought to the inner side of the forehead and impartial awareness of spontaneous thoughts is developed. All thoughts must be allowed to come up and one should be aware of all thoughts that come without brooding on any one thought or feeling, and the thoughts should be in the form of visualizations as far as possible. These two practices are the first two stages of the practice of antar mouna or inner silence.

The sixth meditation entitled The Six Stages of Antar Mouna is a full version of antar mouna involving all six stages of the practice consisting of extrovert awareness of all experiences and sensations in the environment; awareness of spontaneous thoughts and feelings is in chidakasha; the awareness of all that is around you in the room, outside and the whole environment as far as possible; the conscious development of a particular thought and its deliberate stopping before the thought is completed; the witnessing of spontaneous thought and stopping it before it is completed; and finally maintaining a thought free state of awareness by immediately setting aside any thought or experience that arises.

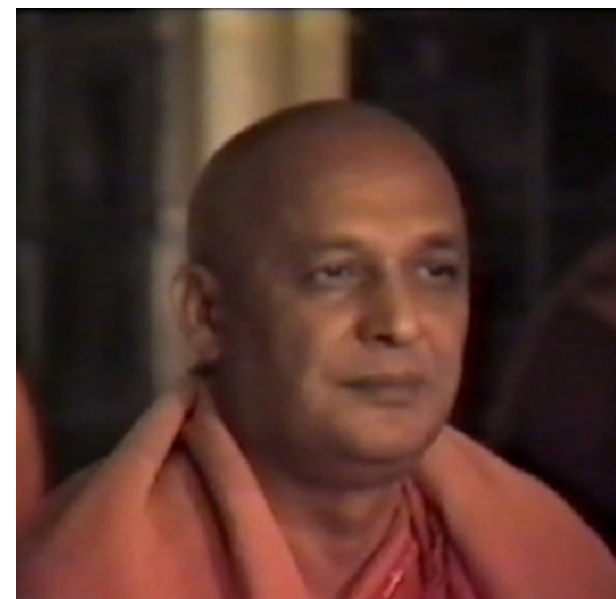
There follows a satsang of question and answers concerning the above practice of antar mouna.

The seventh technique entitled Mediation on Uniting Prana and Apana is a very short practice of

developing chakra awareness, as well as, ashwini mudra, vajroli mudra, nasikagra, and the uniting of prana and apana.

The next eight practices constitute meditation and practical techniques concerning each of the eight important psychic centers along the spinal cord. During what came to be known as the Chakra Seminar, Sri Swamiji gave the first lecture on ajna chakra the first evening followed by the practice for locating that chakra and the following morning gave a second lecture on muladhara chakra followed by the practice for that chakra culminating in the final short lecture on sahasrara and the mediation which lasts approximately forty five minutes covering all the chakras.

These were included in Volume Two of Satyananda Yoga in Europe. For the benefit of the reader of this volume four the practical sessions were included here.



Awareness of Kaya Sthaira and Meditation on Breath

Aalst, Belgium, 1971

Get ready for ten minutes, but please don't touch each other . . . don't create short circuits . . .
Separate, do not touch . . . all of you, close your eyes . . .
For ten minutes you don't have to open your eyes . . .
Spinal cord upright and straight . . . spinal cord upright and straight . . . eyes closed . . .
For ten minutes, please do not move your body . . .
It is not for a long time just a short period of ten minutes . . .
Decide it this way; I am not going to move my body for ten minutes . . .

Complete motionlessness as far as the body is concerned . . .
Even if you feel like moving any part of the body . . . or scratch . . . or wink, control that impulse . . .
And become aware of this stillness . . .
You are not only motionless, but you are aware that you are motionless . . .
I am motionless and I am aware that I am motionless . . .

Complete and total awareness of the whole body . . .
Homogeneous, complete awareness of the whole body, from top to toe . . .
The whole body. (10 second pause)
Complete awareness of the whole body . . .
Become aware of the whole body and become aware of the fact of stillness . . .
Become aware of the fact of stillness . . . I know I am still . . .
I am aware of my body. (10 second pause)

Concentrate on your breath . . .
Concentrate on your natural breath . . .
Concentrate on your natural breath. . . .
Observe the ingoing and outgoing flow of the breath within your nostrils . . .
Become aware of the ingoing and outgoing flow of the breath in the two nostrils . . .
Through both nostrils the breath goes in on both sides and unites in the eyebrow center. (10 second pause)
Through both nostrils the breath flows and unites in the eyebrow center like a triangle. (30 second pause)
Concentrate on your breath . . . entering through both nostrils and uniting in the eyebrow center like a triangle . . .
With total awareness only for a very short time . . .
Intensify your awareness . . .
Practise this with intense awareness more and more awareness . . . deeper and deeper awareness of the breath . . . fusing in the eyebrow center like a triangle. (1 minute 30 second pause)

Concentrate on the eyebrow center. . . concentrate of the eyebrow center . . .

Awareness of the eyebrow center. (20 second pause)
When you concentrate on the eyebrow center . . . you become aware of the pulsating rhythm there like a nerve . . .
Discover the rhythm in the eyebrow center . . .
And when you have discovered that rhythm . . . practise your own mantra on that rhythm. (10 second pause)
Concentrate of the eyebrow center . . .
Discover a rhythm, even as you have a rhythm of a clock, tick, tick, tick, which is like the pulsation of a nerve . . .
And when you have discovered that . . . synchronize your mantra on the speed of the pulsation of the nerve . . .
Go on only for a short time with absolute awareness. (50 second pause)
Chant Om with me . . .

Oooooom, Oooooom, Oooooom

Open your eyes and relax.

Hari Om Tat Sat



Chakra Arohan Meditation

London, England, 1971

Once you have become established in your posture . . .
please maintain steadiness and do not move even one
part of your body . . .

Let your immobility be your main feeling . . .

Do not move even one part of your body. (10 second
pause)

For the time being your whole attention should be on
this point . . .

I am not moving . . . I am not going to move any part
of my body . . .

Awareness of stability, total stability . . .

Take care that you don't move even unconsciously.
(30 second pause)

Unbroken awareness of stability . . .

I am aware that I am not moving . . .

I know that I am aware of stability. (20 second pause)

With total stability we will practise concentration on
the chakras . . .

I will explain first and then you will understand and
then follow it . . .

Muladhara . . . swadhisthana . . . manipura . . .
anahata . . . vishuddhi . . . ajna . . . bindu . . . sahasrara
. . . bindu . . . ajna . . . vishuddhi . . . anahata . . .
manipura . . . swadhisthana . . . muladhara . . .
This is the order . . . but I will not be telling you the

names of the chakras but only the sounds . . .

(He plays the notes on the harmonium going up the
scale and down the scale).

The first sound is muladhara . . . the next is
swadhisthana . . . the third is manipura . . . the fourth
is anahata . . . the fifth is vishuddhi . . . the sixth is ajna
. . . the seventh is bindu . . . and the eight is sahasrara
. . .

We will use the letter representing the notes I played,
Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa, Sa, Ni, Dha, Pa, Ma, Ga,
Re, Sa . . .

Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa, Sa, Ni, Dha, Pa, Ma, Ga,
Re, Sa.

We will take three together.

One, two, three, two three four, three, four, five,
four five six, five, six, seven, six, seven, eight and in
the same way back to muladhara.

First I will sing, then you will follow.

Sa, Re, Ga (all together) Sa, Re, Ga
Re, Ga, Ma (together) Re, Ga, Ma
Ga, Ma, Pa (together) Ga, Ma, Pa
Ma, Pa, Dha (together) Ma, Pa, Dha
Pa, Dha, Ni (together) Pa, Dha, Ni
Dha, Ni, Sa (together) Dha, Ni, Sa
Sa, Ni, Dha (together) Sa, Ni, Dha
Ni, Dha, Pa (together) Ni, Dha, Pa
Dha, Pa, Ma (together) Dha, Pa, Ma
Pa, Ma, Ga (together) Pa, Ma, Ga
Ma, Ga, Re (together) Ma, Ga, Re
Ga, Re, Sa together Ga, Re, Sa

Sa, Re, Ga (all together) Sa, Re, Ga
Re, Ga, Ma (together) Re, Ga, Ma

Ga, Ma, Pa (together) Ga, Ma, Pa
Ma, Pa, Dha (together) Ma, Pa, Dha
Pa, Dha, Ni (together) Pa, Dha, Ni
Dha, Ni, Sa (together) Dha, Ni, Sa
Sa, Ni, Dha (together) Sa, Ni, Dha
Ni, Dha, Pa (together) Ni, Dha, Pa
Dha, Pa, Ma (together) Dha, Pa, Ma
Pa, Ma, Ga (together) Pa, Ma, Ga
Ma, Ga, Re (together) Ma, Ga, Re
Ga, Re, Sa together Ga, Re, Sa (Repeated again)

I am going to do the whole thing at once and then we
will do it together . . .

Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa, Sa, Ni, Dha, Pa, Ma, Ga,
Re, Sa (together) Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa, Sa, Ni,
Dha, Pa, Ma, Ga, Re, Sa . (Total of six times all
together).

Now I will do it once and when we are all nice and
quiet, then you will have to do it mentally . . .

The whole thing, at the same rhythm, in the same
way, without producing the sound . . .

From muladhara to sahasrara, and from sahasrara
down to muladhara . . .

A number of times in the same way as you have been
singing . . .

(He plays the harmonium as they do it silently,
mentally, altogether seven times.)

Now continue with the same for some time . . .

(Now he does not play the harmonium and it is quiet
for 5 minutes).

Hari Om Tat Sat

Open your eyes.

Meditation on Body, Breath and Visualizing Mantra in Eyebrow Center

London, England, 1971

Keep your eyes closed . . .
Become aware of the whole body . . . homogeneous
awareness of the whole body . . .
Conscious awareness of the whole body . . .
At the same time remain aware that not one part of
the body is moving . . .
Complete motionlessness. (10 second pause)
You must remain conscious of the fact that no part of
the body is moving . . .
Unbroken awareness of the fact that the body does
not move. (10 second pause)
Neither your toes nor your fingers, nor any part of the
body. (10 second pause)
Remain aware of the fact that you are not moving one
part of the body. (15 second pause)
Be aware of the whole body and steadiness of the
body. (10 second pause)
Every meditation should begin with this. (15 second
pause)

Complete control over all physiological fluctuations.
(10 second pause)

Then become aware of the natural breath, which is
flowing within your nostrils. (10 second pause)
Relaxed awareness of the natural breath . . .
Body is completely motionless . . . not one part of the
body should move . . .
And unbroken awareness of the breath. (10 second
pause).
I'm breathing in and I'm breathing out, should be the
form of your awareness all throughout. (20 second
pause)
Relaxed awareness of your own breath . . . keep your
eyes closed. (15 second pause)
When the breath goes in you should know it . . .
At any cost please do not move one part of the body,
even unconscious movements should be controlled.
(10 second pause)
Spinal cord and the whole body should become fixed,
straight and immobile. (10 second pause)
The breath that goes in and the breath that comes out
should be seen. (20 second pause)

And with this breath please join your own mantra. (10
second pause)
Remain conscious of each mantra with each breath . . .
And everything should happen consciously and not
unconsciously . . .
When you breathe in you must know that you are
breathing in . . .
When you breathe out, you should know that you are
breathing out . . .
When you join the mantra with the ingoing breath and



then join the mantra with the outgoing breath you
must know it . . .
Remain a witness of each breath and each mantra. (10
second pause).
Please do not move the body, at least for a few
minutes more. (40 second pause)

Become aware of the center in the eyebrow . . .
Focus your mind on the eyebrow center . . .
Maybe you can see your mantra there. (10 second pa
use)
The eyebrow center . . . focus your mind on the
eyebrow center and try to see your mantra there . . .
Recite your mantra there mentally. (30 second
pause).

Hari Om Tat Sat.

Now open your eyes and relax yourself.

Meditation with Ujjayi Pranayama between Bhrumadhya and Ajna

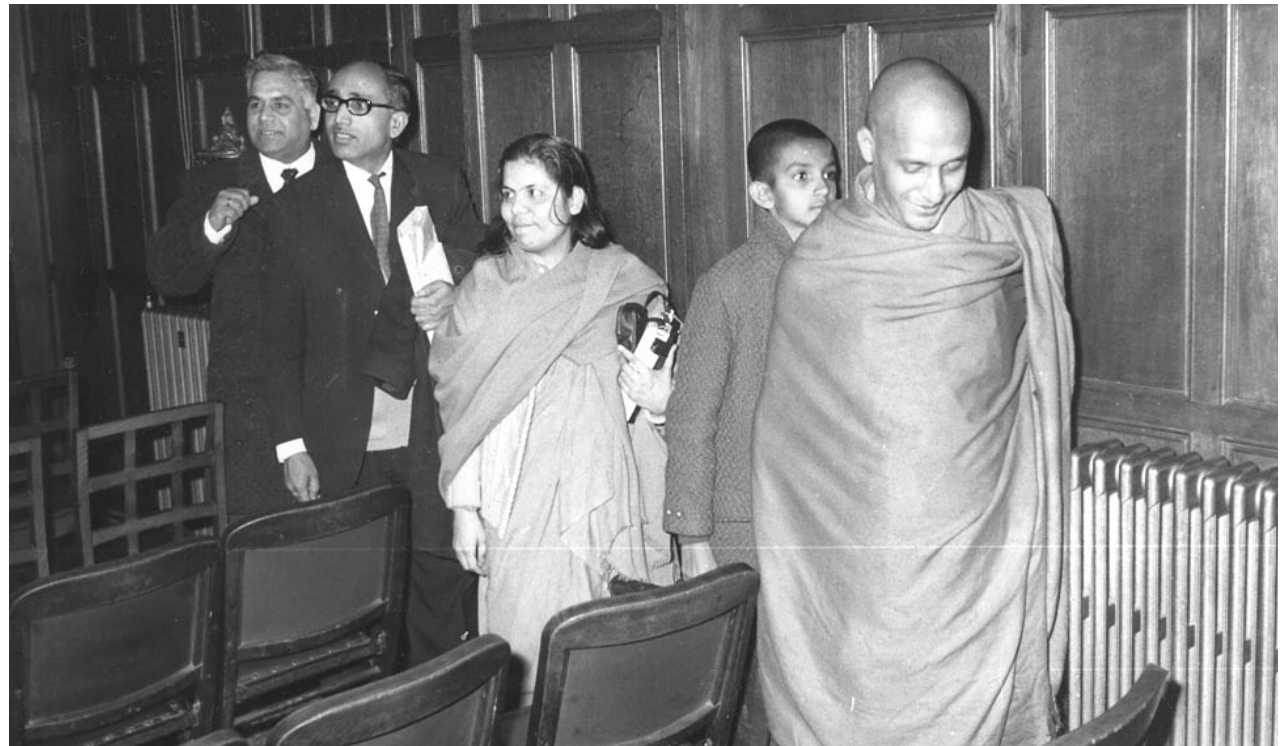
London, England, 1971

Close your eyes and take any comfortable position . . .
Do not interfere at all with your mental processes or
the process of experience . . .
Whichever way your mind goes . . . and whichever way
your senses go, let them . . .
Just remain a quiet and impartial witness . . .
There is no question of controlling the mind and fixing
it on one point . . .
The only thing you have to remember is that you keep
your eyes closed . . . and let the mind go wherever it
wants . . .
If your mind is drawn by external sounds, let it . . .
Do not withdraw your mind. (10 second pause)
Let your senses and mind behave spontaneously . . .
Just keep an eye on the activities of the mind. (20
second pause)
Whichever way the mind goes, let it. (10 second pause)
Witness every feeling . . . witness every spontaneous
feeling . . . spontaneous sensory activity . . . and

spontaneous thinking. (40 second pause)
Remain a complete witness of all activities of the mind .
. . feelings and sense experiences. (20 second pause)
Do not withdraw your mind to any point. (40 second
pause)
If your mind is drawn out by the sounds, let it . . .
If thoughts appear in your mind, let them . . .
Do not resist any experience or any thought . . . just be
spontaneous. (20 second pause)
Keep your eyes closed at all time at all cost. (20
second pause)
Give complete freedom to your mind. (20 second
pause).

Complete freedom to your mind. (20 second pause)
Keep alert to all the activities of your mind and senses
. . . what you are feeling . . . what you are thinking . . .
what you are listening to . . . and where you are. (2
minute 20 second pause)

Bring your mind to a focus at the eyebrow center . . .
Focus at the eyebrow center for a few moments . . . do
not allow any thoughts to enter the mind . . .
No thinking . . .and no thinking . . . and no thinking.
(15 second pause)
Again, relax the mind and let it move spontaneously as
before . . .





Any thoughts and any feeling and any sound . . . Stay alive to what you are thinking . . . and what you are feeling . . . and what you are hearing. (2 minute pause)

Again bring your awareness to the eyebrow center . . . and no thinking . . .

For a little while focus on the eyebrow center and no thinking . . .

Awareness of the eyebrow center and no thinking. (40 second pause)

Relax your mind once again and let it move spontaneously and remain aware of what you feel and what you think and what you hear. (40 second pause)

Bring your awareness to the eyebrow center and no thinking for some time. (20 second pause)

If you become aware once again of any thought that comes to your mind, just set it aside. (20 second pause)

Eyebrow center and no thinking. (20 second pause)

Eyebrow center and no thinking. (20 second pause)

From the eyebrow center in a straight line within the brain . . . from the eyebrow center in a straight line backwards do the psychic breathing . . .

As if you are breathing through the eyebrow center in a straight line to the back as far as you can . . .

From the eyebrow center breathing back and forth . . . back and forth . . . back and forth . . .

As if the breathing is taking place in the eyebrow center in a straight line backwards.

(15 second pause).

Feel the flow of the breath . . . feel the rhythm of the breath from the eyebrow center . . . inward in a straight line, with the help of the natural breath . . . Have complete control over the mind for a while.

(1 minute 20 second pause)

Breathe in from the eyebrow center, back and forth . . . back and forth . . . back and forth . . . on the rhythm of the natural breath. (10 second pause)

Inhalation from the eyebrow center backwards in a straight line behind the head . . .

Breathe with the natural breath with complete awareness at your disposal . . . just for a while.

(2½ minute pause)

Concentrate on the straight line from the eyebrow center, back and forth . . . back and forth . . . with the greatest vigilance at your disposal . . . Feel the breath in a straight line with the eyebrow center. (2 minute pause)

On the eyebrow center breathing back and forth . . . back and forth . . . back and forth . . . again and again . . .

Make a straight line of consciousness with the help of the breath . . . which connects two important centers . . .

Eyebrow center in the front and ajna in the back. (3 minute pause)

Chant OM with me. Oooooom, Oooooom, Oooooom,

Now open your eyes and relax.

Hari Om Tat Sat

Yoga Nidra

London, England, 1971

Get ready mentally to practice yoga nidra . . .
I am going to practice yoga nidra . . .
In yoga nidra you are at the threshold of consciousness . . .
Neither are you awake and nor are you asleep . . .
Stay awake all throughout by remaining in contact with my instructions . . .
Even if you are not able to follow the instructions from me you should only try to remain in contact with the sound . . .
The voice becomes the guide in this yoga nidra . . .
In the beginning you may not always understand the instructions given by me . . .
But at a later stage you should always be able to listen to the voice, because understanding becomes impossible . . .
In yoga nidra there is constant communion with the voice. (20 second pause)

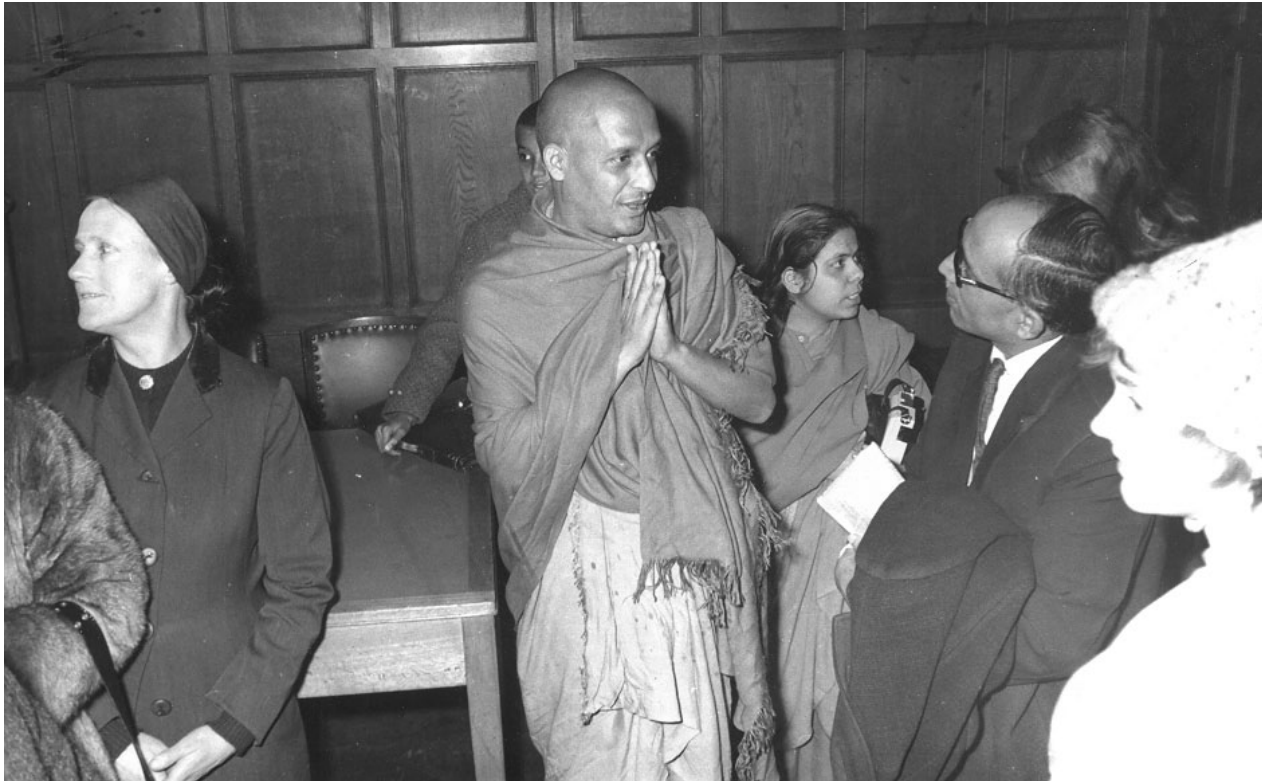
Before you go into the practice of yoga nidra you have to make a resolve . . .
The resolve you make in yoga nidra should be a very important resolve in your life . . .
That resolve will give direction to the whole of your life . . .
The resolve made before and after yoga nidra becomes a reality in your life. (40 second pause)
As soon as the mind relaxes it assumes great power . . .
You have to be very careful about it . . .

You should not try to drive away the sleep . . .
Let it come . . . you should only try to be a witness.
(10 second pause)
Even as you are a witness of your thinking conditions of your mind . . .
Even as you are aware of your thoughts and feelings, physical and mental both, in the same way you must be in a position to witness the sleep condition of the mind . . .
Sleep is one stage of consciousness . . .
And that is what you are going to practise now . . .
Relaxation has to be complete . . .
At the highest point of relaxation, sleep will approach you . . .
But all throughout you have to remain a witness of that condition in which sleep is trying to overpower you . . .
Bear in mind that just as soon as you are losing contact with the outer consciousness you must also become alert . . . in order to witness the experience of that state of consciousness when you are losing your consciousness of the outer life. (10 second pause)

First you become a witness of the waking state . . .
You are wide awake now. (10 second pause)
The waking state of the mind . . . you are in touch with the outer life, of the objects . . .
You are aware of your body . . .
You are aware of the room you are in at the moment . . .
You are also aware of the dress you have put on . . .
You are also aware that you are lying down for yoga nidra . . .
You are also aware that I am speaking to you and that you are listening to me . . .

You also are aware that on the road the traffic is rushing through . . .
You are aware of the honks and many other things that belong to the mental field . . .
This is called the awareness of the waking man . . .
I know I'm awake . . .
And I am in complete touch with the experiences belonging to the mind, the senses and the body. (20 second pause)
Relax your mind. (10 second pause)
And try to witness what you experience . . . and what you feel . . . and what you think . . . and what you are listening to . . . and where you are . . .
You are practising the first stage of yoga nidra . . . awareness of the waking man. (10 second pause)
So this has to be done systematically, all that I have spoken . . .

First, concentrate on the whole body. (20 second pause)
The whole body from top to toe . . .
Visualize a continuum of the whole body . . .
As you see a log of wood, so you see the whole body. (10 second pause)
In this practice you have to be aware of the whole body at one stretch. (10 second pause)
It is not one part of the body you are visualizing but the whole body . . .
You must experience the whole body. (10 second pause)
The whole body . . . not a particular part but the whole body . . .
Not only the leg, the thumb or the head, but the whole body . . .



Not a particular part but the whole body. (10 second pause)

The whole body . . .

Even as I see your whole body, in the same way, you are aware of your whole body. (10 second pause) The whole body . . . awareness of the whole body. (10 second pause)

Awareness of the whole body. (10 second pause)

Now awareness of sensations in the whole body . . .
Not a particular sensation but the collective sensation . . .

It will be difficult for many of you to follow this instruction . . .

But you understand deeply, you will definitely be in touch with the collective sensations. (10 second pause).

Your body, your existence, should be conceived by you in the form of sensation . . .

And the sensation is not individual belonging only to one part of the body . . . but it is a collective sensation which is the sum total of the sensations of the whole body . . .

Either it is the sensation of lightness . . . or heaviness .

. . . or heat, warmth . . . or cold . . . or stiffness . . .

absolute relaxation . . . or tension . . .

That is the dominant sensation. (10 second pause)

The whole body produces sensations in different parts . . . but you have to be aware of the collective sensation . . . one sensation which is the sum total of all the sensations . . .

Here you are not aware of the physical body but you are only aware of the sensation . . .

Sensation not only belonging to the head . . . shoulders . . . arms . . . hands . . . back . . . chest . . . abdomen . . . thighs . . . feet . . .

No, it is the homogeneous sensation produced by the body in a collective state. (10 second pause)

What is the sensation I am aware of, ask yourself and see it. (10 second pause)

Discover the collective sensation of the body. (10 second pause)

Discover the homogenous sensation of the whole body. (10 second pause)

It is not the individual sensation belonging to one organ of the body, but it is the sum total of all the sensations as one. (20 second pause)

Now become aware of your thinking, your thoughts . . .

What are you thinking? . . . What am I thinking? (10 second pause)

This is a difficult part for many people . . . people do not know what they are thinking at different levels of the mind. (10 second pause).

Maybe you become aware of a particular thought that is working within your mind . . . but you have to know what is taking place on your mental plane . . .

Without any trace of inhibition . . . ask yourself, what

am I thinking? . . .
 What did I think? . . . what am I thinking? . . . what did I think? . . .
 The mind thinks constantly . . .
 Keep your eyes closed. (10 second pause)
 Constant awareness of what is taking place in your mind . . .
 Not one second the mind remains quiet. (10 second pause)
 For some time, try to find out what you are thinking. (15 second pause)
 Become aware of what you are thinking . . .
 Sometimes you don't think you only feel . . . fear . . . doubt . . . uncertainty . . . anxiety . . . compassion . . . love . . . and so on . . .
 That you only feel . . .
 Here I mean the practice of thinking which is grosser than feeling . . .
 The ideas about the home . . . or the office . . . or the business . . . or the past . . . or the present . . . about your friends . . . or relatives . . .
 Like that . . . do not bring any thoughts to your mind . . .
 You are to witness . . . you are to be aware of the spontaneous thoughts that come to you of their own . . .
 You are not the creator of thoughts . . . you are the seer . . .
 The thoughts have to come on their own . . .
 You don't have to love one thought . . .
 If there is no thought in your mind . . . then you have to be a witness of that state of mind . . .
 Then you have to be a witness of that state of mind also . . . if there is a complete vacuum . . .
 If a thought comes it remains for some time and then it goes . . .

If a thought arises in the vacuum . . . sometimes one, two or many thoughts come to you at the same time . . . and you have to pick one of them . . . and not all of them. (20 second pause)
 What am I thinking? (15 second pause)
 What am I thinking? (10 second pause)
 Relax and formulate the question, what am I thinking? (15 second pause)
 Externalize your senses and become aware of all the sounds that are taking place outside . . .
 You hear the traffic . . . motor cars. (10 second pause)
 Keep your mind open like the microphone of a recorder. (10 second pause)
 Witness and become aware of gross sounds . . .
 Keep your consciousness open . . .
 Like the sensitive mike of a tape recorder . . .
 Let sound come to you from all sides . . . and you be the seer of the sounds . . .
 Do not withdraw your mind from the external life . . . become aware of the external life . . .
 I am speaking to you, that is a sound . . .
 There are many cars passing on the road . . . and there are many other sounds . . .
 And you have to pick up all those sounds separately . . . that is to say, you should be aware of the sound of the motor cars as one sound, followed by another and a third and a fourth also . . .
 One sound comes, stays, and then slowly diminishes . . . another sound comes . . . diminishing as the cars pass by and move away . . .
 And this is the form of the sounds you have to visualize within you . . .
 If you take care of one sound then you will find the

sound slowly becoming important . . . becoming dominant . . . and as the car passes and goes further and further, the sound becomes fainter and fainter . . .
 This is the actual thing which you have to practise now . . .
 And this you have to practise with every sound which is different from every other sound . . .
 It is not the collective sound of the motor cars, of the traffic . . .
 But it is the individual sound . . .
 And you don't have to be with one sound only . . .
 You have to witness; you have to be aware of different sounds at the same time . . .
 Without excluding . . . it should be all inclusive . . .
 You try it for some time and you will understand what I mean . . .
 Practise and visualize, do not think. (1 minute 20 second pause)
 You have to think mentally and become aware of different parts of the body . . .
 Visualizing them for a moment . . . not concentration . . . just be aware . . .
 Right hand thumb, second finger, third, fourth, fifth, palm, wrist, elbow, shoulder, armpit, waist, thigh, knee, calf muscle, ankle, heel, sole, big toe, second, third, fourth, fifth.
 Go to the left . . .
 Repeat the same word mentally and then become aware of that part of the body . . .
 Repetition mentally is important . . .
 Left hand thumb, second finger, third, fourth, fifth, palm, wrist, elbow, shoulder, armpit, waist, thigh, knee, calf muscle, ankle, heel, sole, big toe, second,

third, fourth, fifth.

Right shoulder blade, left shoulder blade, right
buttock, left, spinal cord, and the whole back together
...

Top, sahasrara, forehead, right eyebrow, left eyebrow,
eyebrow center, right eye, left eye, right nostril, left
nostril, nose, nose tip, right cheek, left cheek, right
temple, left temple, right ear, left ear, lips, chin,
throat, right collar bone, left collar bone, right side of
the chest, left side, center, navel, abdomen, right leg,
left leg, both together, right arm, left arm, both
together, both arms and both legs together ...
The whole back, head, head, the whole body. (7 time
altogether the whole body repeated).

For some time remain in constant connection with my
voice ...

That is the only thing that you have to do ...

It is not necessary that you practise it but it is
important that all throughout you are in absolute
connection with my voice ...

As if my voice were a string and you are holding that
string ...

This is to be done in a particular way ...

My voice and your eyebrow center are connected ...

Overcome; transcend the idea that you are listening
with your ears ...

My voice which comes out through the mouth and
your eyebrow center are connected ...

As if a string were passing through both and the
instructions of the voice are passing through it ... not
into the ear but into the eyebrow center ...

You don't have to understand ... you don't have to
analyze ...

You don't have to think very much ... about what I
am saying ...

But you have to hear; you have to listen to the voice
as it is ... voice as it is ...

Even as a microphone listens to a particular voice
without understanding the meaning but is constantly
hearing ... in the same way you have to try to be in
unbroken relationship with the voice that is coming ...
Without trying to analyze, interpret, understand or
any other mental reaction ...

The connection, the relation should be from the
mouth to the eyebrow center ...

And the voice is felt inside and not outside ...

The voice is felt inside in the cavity of the brain ...

The voice is felt inside in the cavity of the brain only in
the form of sound, not in the form of meaning ...

You don't have to be in touch with the meaning but
you have to be in touch with the sound as it is. (10
second pause)

The whole body ... the whole body on the floor ...

Become aware of the whole body and the floor ...

The whole body in relationship with the floor. (10
second pause)

The whole body in relationship with the floor. (10
second pause)

Make sure that you are aware not only of the body but
also of the floor ...

Floor and the body should be experienced together ...

As if the floor is holding your body ...

As you hold a baby in your hands ... so does the floor
hold you ...

You are being held by the floor ...

The floor and the body (20 second pause)

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The whole body, and become aware of the feeling that
the body produces ...

The feeling inside ... the internal feeling. (1 minute
pause)

Feeling of relaxation or lightness ...

Feeling of heaviness or whatever feeling there might
be ...

Become aware of the feeling even if you enter into
sleep it doesn't matter ...

Even if you sleep. (30 second pause)

Repeat the resolve ... resolve for yourself to direct
your life. (1 minute 20 second pause)

Hari Om Tat Sat ... Hari Om Tat Sat ... Hari Om Tat
Sat.

Now you can get up.

Meditation on Breath and Mantra

Belfast, Northern Ireland, 1971

Let your body become quiet . . .

Become aware of the fact that you are not moving
even a small part of your body . . .

Awareness of the whole body and steadiness of the
body . . .

Every meditation should begin with this. (10 second
pause).

Complete control of all physiological fluctuations. (10
second pause)

Now become aware of the breath which is flowing
through your nostrils. (10 second pause)

Relaxed awareness of the natural breath. (10 second
pause)

Body should be absolutely quiet . . . not one part of
the body should move . . .

Unbroken awareness of the breath . . .

I am breathing in and I am breathing out should be the
form of your awareness all throughout. (30 second
pause)

Relaxed awareness . . . keep your eyes closed. (20
second pause)

When the breath goes in you should know it . . .

Do not move even one part of the body . . .



Even unconscious movement should be controlled.
(10 second pause)

The spinal cord and the whole body should become
fixed, straight, and immobile. (10 second pause)

The breath that goes in and the breath that come out
should be seen. (20 second pause)

And to the breath you join your mantra. (10 second
pause)

With each breath your mantra . . . remains conscious
of this mantra with each breath . . .

And everything should happen consciously and not
unconsciously . . .

When you breathe in you must know that you are
breathing in . . .

When you breathe out you should know that you are
breathing out . . .

When you join the mantra with the ingoing breath you
should know it . . .

When you join the mantra with the outgoing breath
you should know it . . .

You should be a witness of each breath and each
mantra. (10 second pause)

Please do not move the body at least for ten minutes
more. (1 minute pause)

Become aware of the center in the middle of the
eyebrows . . .

Focus your mind at the eyebrow center . . . repeating
your mantra there. (20 second pause)

The eyebrow center. (5 second pause)

Focus your mind on the eyebrow center, and there
you repeat your mantra . . .

Recite your mantra rhythmically (30 second pause)

Hari Om Tat Sat

Now you may open your eyes.



Meditation on Kaya Sthaira and Breath between Bhrumadhya and Ajna

Copenhagen, Denmark, 1971

Sit down with your spinal cord upright and straight . . .
Do not touch each other . . .

The second finger at the root of the thumb . . .

Please close your eyes . . . do not open them for the
period of ten minutes . . .

For ten minutes, 600 seconds we will try not to move
the body . . . total stillness . . .

Please be aware that you are trying to acquire stillness
of the body. (10 second pause).

Nothing more than this . . . stillness . . . awareness of
stillness . . . from the top of the head to the toes . . .

Every part of your body is still and you know that you
are still . . .

Even if you feel like moving your body, please refrain
from doing so . . .

In any meditation . . . anytime you practise meditation
the most important thing is to introduce conscious
experience . . . voluntary experience . . .

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Friday 21st

8 p.m. Lecture; 'Yoga - The Awakening of your Potential Powers'
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11-12 a.m. Meditation Practice (Queen's University)
3 - 6 p.m. Satsangha (Queen's University)
8 p.m. Lecture; 'Meditation - The Technique of Relaxing
and Perfecting your Personality' (Queen's Univ.)

Sunday 23rd

8 - 9 a.m. Small Group Meditation. (Satyananda Ashram)
9 -11 a.m. Satsangha or Private Appointments. (Ditto)
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And then concentrate on the whole body in its entirety . . .
Awareness of the body for one minute . . . and it should be unbroken . . .
The whole body . . . the whole body. (10 second pause)
The whole body. (10 second pause)
With awareness of stillness and the body together . . .

Become aware of your own breath . . . it is natural . . .
I am breathing in and out . . .
Follow the breath . . . no unconscious breathing . . .
conscious breathing . . .
When you breathe you know that you are breathing . . .
And every time you breathe in and out . . . you have to remind yourself whether you are conscious or not . . .

I am breathing in and I am breathing out . . .
This must be the form of your awareness . . . side by side with constant stillness . . .
Do not move your body for some time. (40 second pause)

Concentrate on your eyebrow center. (10 second pause)
And from the eyebrow center move the inhalation backwards in a straight line . . .
Exhale forward to the eyebrow center in a straight line . . .
As if the process of breathing is taking place from the eyebrow center to the back of the head in a straight line . . .
Breathing back and forth . . . back and forth . . . from the eyebrow center in a straight line backwards to the top of the spine, ajna chakra . . .
Inhalation backwards . . . exhalation forward . . .
This process of breathing connects the eyebrow center and the top of your spinal cord . . .

Become aware of this way of breathing . . .
From the eyebrow center to ajna center in a straight line back and forth, back and forth . . .
And the breath is natural . . .
Go on for one minute with absolute and unbroken attention. (40 second pause)
Concentrate on the eyebrow center only. . . .
Concentrate just on the eyebrow center . . . and become aware of a rhythmic pulsating movement as if there was a nerve which was vibrating . . .
It is beating like a clock making a ticking sound . . .
Similarly if you concentrate on the eyebrow center for



some time you will become aware of the nerve beating . . .

And when you discover that nerve beating, carefully, then synchronize your mantra . . . a short mantra, and continue with that . . .

Do not withdraw your mind from anywhere . . .

But just be aware of the mantra and the rhythm. (30 second pause).

Discovering the beat of the nerve in the eyebrow center and adjusting your mantra to that speed. (40 second pause)

Chant OM with me

Oooooom, Oooooom, Oooooom,

Hari Om Tat Sat

Open your eyes and relax your limbs..

Meditation on Breath from Bhramadhya to Ajna

Copenhagen, Denmark, 1971

Close your eyes . . . just fifteen minutes, and try to be separate from each other . . .

In order to avoid any disturbance, you should not touch each other . . .

It is a very nice thing . . . so that you are not disturbed . . .

Please be seated in any comfortable posture . . . and close your eyes . . .

Place both hands in a comfortable posture, either on your lap or on your knees . . .

Please check if the eyes are closed gently. There should be a mild act of closing, not a hard act of closing . . .

The spinal cord should be upright and straight . . .

But you should not be tense . . . and not stiff. (10 second pause)

Concentrate on the whole body . . .

Become aware of the whole body. (10 second pause)

And do not move your body for some time . . . complete steadiness . . . this is physical silence.

You do not move any part of your body . . .

You are aware of your body all the time. (15 second pause)

Then concentrate on the eyebrow center . . .

Concentrate on the eyebrow center . . . and the way to concentrate effectively on the eyebrow center is to feel that you are breathing in through the eyebrow center to the backside and to the front side . . .

It is as if the eyebrow center was the way to breathing . . .

And it is through the eyebrow center you were breathing in to the backside and to the front side . . .

The breath can be natural or deep natural breath . . . it does not matter how the breath flows . . .

However, it should be effortless. (5 second pause)

From the eyebrow center backward . . . and then back to the eyebrow center . . .

Back and forth . . . back and forth . . . back and forth . . .

That means in and out . . . in and out . . . in and out . . .

Practise it for five minutes with one-pointed awareness . . .

And if necessary you can even feel your own mantra . . . otherwise without mantra also. (8 second pause)

Keep on practising. (1 minute 10 second pause)

Again and again, the practice of breathing back and forth, back and forth through the eyebrow center . . .

With or without the awareness of mantra . . .

No movement please. (2 minute pause)

Chant OM with me. Oooooom, Oooooom, Oooooom,

Now open your eyes and unlock your seat.

Hari Om Tat Sat

Meditation on Breath between Bhramadhya and Ajna

Copenhagen, Denmark, 1971

Please be seated in such a way that you can remain quiet for five minutes . . .

I am going to give you a little practice for five minutes only . . .

In any comfortable posture . . . your hands either in your lap or on your knees . . .

Spinal cord upright and straight . . .

Eyes closed and body quiet . . . immobile . . . no movement . . .

Only for five minutes or three minutes, not much more . . .

Eyes should remain closed . . . that is very important . . .

And not one part of the body should move . . . be

conscious of this task . . . If you can maintain this

posture for only five minutes it will be a great achievement. (10 second pause) . . . no movement . . .

Please keep your eyes closed. (10 second pause)

Become aware of the whole body . . . the complete body. (10 second pause)

Become aware of your own breath anywhere in the body . . .



Either in the nostrils, or the throat or anywhere you feel comfortable. . .
 It doesn't matter where you feel it, but feel the breath, that is important . . .
 Breath in any form whether deep, short, fast, slow . . . it matters little . . .
 Awareness of your own breath anywhere. (40 second pause)

Awareness of your mantra on the basis of your breath . . .
 You are not only breathing but you know that you are breathing . . .
 And on that superimpose your own mantra. (10 second pause)
 Absolute and unbroken awareness of the breath . . .
 Not only are you breathing but you know that you are breathing. (15 second pause) Concentrate on the

eyebrow center . . . concentrate on the eyebrow center . . . And from the eyebrow center feel the breathing process back and forth . . . back and forth . . .
 From the eyebrow center, in a straight line to the backside . . . to ajna and again to the eyebrow center . . . Back and forth . . . back and forth . . . in this way your eyebrow center is breathing . . .
 Of course the awareness of mantra should be there as well . . .
 Eyebrow center breathing . . . or the practice of breath consciousness in a straight line back and forth . . . No movement please . . .
 Please go on with one-pointed and unbroken awareness for a short while. (20 second pause)

Chant OM with me. Oooooomm, Oooooomm, Oooooomm

Hari Om Tat Sat

Open your eyes.



Asanas Performed in Vajrasana

Paris, France, 1971

Now sit down in vajrasana . . .

Place your hand behind your back, holding one of the wrists and inhale . . .

While exhaling you can bend forward bringing your forehead to the floor and retain the breath out and concentrate on the unconscious center, swadhisthana chakra . . . at the terminus of the spinal cord . . .

And while inhaling come back to the original position . . . and open your eyes for the moment.

Swadhisthana center is situated at the lower terminus of the spinal cord . . . you can even feel it with your fingers . . . and when you are in the position you should concentrate on that point . . .

Again . . . breathe in . . . breathe out and bend forward . . . retain and concentrate on swadhisthana. (10 second pause). While inhaling come back to the position . . . while exhaling bend forward . . . retain and concentrate on swadhisthana . . . inhale and back to the position . . . and relax . . .

This is the preliminary method for the practicing a variation of shashankhasana . . . this is one of the



major asanas. All the other exercises you did yesterday and the day before, they were actually exercises and therefore were preparatory. Now this asana which you did just now is not an exercise but it is a posture of yoga, a yoga asana. And in this yoga posture, which is known as shashankhasana you have to concentrate on a particular center for its awakening. Shashankhasana awakens the swadhisthana center. This is the beginning but later on the same shashankhasana should be practised in a

little different way. Instead of retaining your breath you have to continue breathing, normal breathing, and at the same time continue concentrating on swadhisthana. You can continue practicing this asana for twenty minutes in the same position.

And it is good and never bad. It is also prescribed for those who have problems of epilepsy and hysterical fits. I can assure you of one hundred percent results. I do not know about hysteria, but about epilepsy, even

here in the west, there is no cure, there is no remedy, except to take sodium, many things, tranquilizers, daily tranquilizers for whole weeks. But this one asana shashankhasana has been recommended for people suffering from hysterics and also epileptic fits. And if you know this way, you can practice for yourself. It will be easy to perform and this is a posture for meditation also.

One important thing I want to tell you about this asana. Physiologically shashankhasana stimulates the adrenal system, the adrenal glands. With the secretion of the adrenal glands, the mind becomes composed. Excitements are brought down to a great degree, especially for the people who have a terrible temper, who lose their temper for nothing. I think shashankhasana will help them much more than a psychologist. And I have found it so myself. There was a time when my anger and temper used to continue for seven days at a time. Not every time I got angry, but sometimes I was continually angry for seven days. There were times when I had to restrain it, but I think it was shashankhasana which brought great composure. Anger is not due to ego. It is not due to faulty subconscious mind. Anger is due to faulty endocrine secretions. You should introduce a chemical, adrenaline into your system so you become calm and quiet.

The name of this asana is shashankhasana. Its translation is the moon asana. Similarly, other major asanas also should be practised in the same spirit, maintaining the posture for a long time and concentrating of the respective centers. If you

maintain a particular position for a long time, and concentrate on a particular center, that becomes a yoga asana. But if you practise a particular asana and repeat it again and again it becomes a yoga exercise and not a yoga asana. Concentration on the psychic center is most important. Please understand it. If you do not know the psychic center, please do not practice. The psychic centers are also responsible for the endocrinal systems. And you know that the endocrinal system is very important as far as growth, disease and behaviour is concerned.

Now sit down in vajrasana . . . with knees apart . . . place your hands on the floor, palms downward with fingers pointing towards the body. Raise the head and chin and you have to arch the back by pressing at the hips and look up. You must have seen on the old type of gramophone record the dog of his master's voice, (laughter), exactly like that is what you are going to do now. Open your mouth and stick your tongue out . . . and make a sound . . . aaahhh . . .

Now just a moment please. Those who are laughing at this asana are all old people. Young people never laugh at it. Now the most important thing when you practice the sound in this exercise you must know what you are doing it for. This is an exercise for tongue and you know that the tongue has the most tender fibers that are intimately connected with the brain and the autonomous nervous system. This is also an exercise for the tonsils. also for the epiglottis. It is very important for people of the west, to keep their epiglottis in the correct way; otherwise, in the



cold it can become paralyzed. Yes. This is one of the rampant diseases of the west. It is like an epidemic in the east and the greatest number of drugs that are sold in the market after tranquilizers are the drugs for relaxing the epiglottis. So then you do it this way . . . aaahhh. The sound should be continuous, it should not break in between . . .

Now go on, get ready . . . forget everything and go on in full vigour . . . as it has been explained, go on . . . aaahhh (30 second pause)

The same exercise should be repeated by moving your tongue to the right and also to the left. That is particularly good for those who have the problem of stammering, stuttering and sputtering. It is also good for those who are very talkative (laughter) . . . aaahhh . . . this way, go on . . . and relax.

Hari Om Tat Sat

Satsang following Asanas Performed in Vajrasana

Paris, France, 1971

So even though these exercises seem to be very simple please remember that these exercises play a very important part in Parkinson's disease and also in writer's cramps. And sometimes due to the faulty condition of the pineal gland the muscles are unresponsive according to the faulty secretions of serotonin, according to this defect of the pineal gland. The muscles refuse to act according to our will, and therefore when you practice these things you must have total concentration on what you have been doing and told.

Also I must tell you something very important regarding these exercises. When the body is young then the bone and the flesh are separated. The bones and the flesh are separated in the young body, but when you grow older there is a connection between the flesh and the bones and there is artificial growth that joins both of them. And when they are connected then you feel pain in the body while leaning forward or moving forward, while leaning or moving backwards and it is not possible for you to make free movements of the body. I do not know very well, if you take a young chicken or part of a young chicken, and take the flesh from the bone, it comes out and if you take and



old one and you hold the bone and you hold the flesh, you have to tear it off. Exactly that happens with this body also. Between the bone and the flesh there is lubricating oil, and this lubricating oil helps you to keep your body supple. The purpose of these exercises is to break, is to disconnect, the artificial growth between the bone and the flesh that has come up due to the lack of exercise. When you do them you hear tak, tak, tak, (laughter) and that is the proof of the congestion. This tak, tak, tak is the proof of congestion like a traffic jam. A traffic jam of the locomotives and when there is no relation between the parts (gap in tape) in order to move the paths of the blood must be absolutely clear.

Meditation with Om Chanting in Eyebrow Center and Bhastrika Pranayama

Paris, France, 1971

Now prepare the right position in which you can sit for some time without discomfort . . .

Do not start meditation right now . . . do not start concentration . . .

Please assume the right position in which you can sit for some time without discomfort . . .

Do not be tense about meditation . . . The first part of meditation can be very simple. . .

The first part of meditation must not be very serious . . . you don't have to meditate but you have to create conditions for spontaneous meditation . . . Close your eyes . . . keep your eyes closed all throughout . . . do not open your eyes at all . . . Even if you have to change the physical position do not open your eyes anymore . . .

Do not close your eyes with pressure and tension . . . become sure that you closing your eyes gently . . .

The eyes should be close gently even as they are at night when you are lying on your bed asleep . . . Do not

open your eyes . . . this is most important . . . Be sure your eyes are not harshly closed . . . Your spinal cord is upright and straight . . . not erect and tense . . . be natural as far as possible. (10 second pause)

Do not start concentration . . . do not interfere with the mind at all . . .

Allow your thoughts to flow whichever way they like . . . Even if you make physical movement in order to change your position please do not open your eyes . . . When your mind becomes quiet and there is meditation I can assure you that you can sit as long as the meditation is lasting . . .

If you are not able to sit in one position for a long time it only means that the mind is restless . . . Concentrate on the physical body . . . become aware of your body . . . constant awareness of the physical body only . . . Simultaneous awareness of the stability of the body . . . be sure that you are not moving any part of your body. (20 second pause) Be in tune with me directly . . . I am talking to you . . . Swamiji is talking to me, this should be the idea in the background . . .

And I am talking to you . . . be in direct communion . . . listen to everything whether you do or do not understand . . .

Concentration on the physical body and the stability. (10 second pause)

After this the chanting of OM will take place . . . When you shall be chanting OM, try to shower the vibrations throughout your body . . . When the chanting of OM is taking place, the sound vibrations are being distributed throughout your body like showers. (10 second pause) With me you shall chant

OM . . . Ooommm . . . Ooommm . . . Ooommm . . . Ooommm . . . Ooommm . . .

Listen to me carefully, I am talking to you . . .

After this, each one of you will have to chant OM in a different way . . . First I will give you an example . . .

While you will be concentrating on your eyebrow center, you will have to chant OM, OM, OM, OM, OM, OM, OM, OM . . .

The point of concentration when you are chanting the M of OM should be the eyebrow center . . . though the chanting of the OM will be done through the mouth . . . the awareness of OM shall be in the eyebrow center . . . and you have to do the whole thing independently . . .

Concentrate on the eyebrow center first and start Omm, Omm, Omm, Omm. (6 minute pause)

Now become quiet . . . concentrate on the eyebrow center . . . but continue the OM chanting mentally only in the same way as if everything is happening inside. (30 second pause)

Do not open your eyes . . .

You will have to practice a kind of pranayama which I will exemplify . . .

You will have to practice this pranayama as long as it is not tiring . . . After that you will have to concentrate on the eyebrow center and maintain the same OM rotation mentally . . .

The pranayama is bhastrika pranayama, but not the vigorous bhastrika, not the harsh bhastrika . . . Listen with attention . . .

(He demonstrates gentle bhastrika for 20 seconds).

Go on . . . (they practice the gentle bhastrika for 10

seconds). Become quiet . . . concentrate on the eyebrow center and maintain the same OM in the same rhythm mentally in the eyebrow center . . . Even as you were chanting . . . in the same manner you should feel that the whole thing is taking place inside you . . .

Again practice bhastrika. (20 second pause) . . . become quiet . . .

Concentrate on the eyebrow center and the same OM practice as before . . . every time, a little more deeply . . .

Meditation on the eyebrow center and the OM chanting mentally. (20 second pause) Once again bhastrika, not vigorously but continuously. (20 second pause) . . . quiet again . . . eyebrow center . . . and concentrate on OM movement . . . a little deeper . . . Continue bhastrika (30 second pause) . . . continue concentration on the eyebrow center. (30 second pause)

Calm and quiet concentration on the eyebrow center and the mental chanting of OM. (30 second pause) Continue bhastrika a little longer this time. (1 minute pause)

Continue concentration on the eyebrow center as usual. (30 second pause) and deeply as if the sound of OM is being chanted mentally. (1 minute pause).

Chant OM with me . . . Oooooommm, Oooooommm, Oooooommm

Do not open your eyes but relax your body . . . but do not open your eyes . . . Straighten your legs . . . and now you may open your eyes.

Hari Om Tat Sat

Satsang on Meditation with Om Chanting and Bhastrika Pranayama

Paris, France, 1971

This system of meditation is one that I have taken from a particular Upanishad about which a reference was made this morning. *(Note: maybe one of the lectures from Paris 1971 makes this reference? Though I could not find anything in the lectures).* This system is meant for those who find it difficult to sit for meditation for a long time. The bhastrika pranayama is intended to make the blood circulation vigorous and fast. And therefore, every three minutes or five minutes you should practice the bhastrika pranayama. Then you should not have much of a problem with your knees and other parts of the body. But the bhastrika pranayama that you practised just now was not completely correct. Some were practising this way, (he demonstrates with over emphasis on breath expulsion) and others were practising (he demonstrates with over emphasis on breath intake) which is also not correct in this context.

The bhastrika pranayama should only be deep breathing such as (he demonstrates soft and gentle



breathing in and out with equal emphasis on both inhalation and exhalation). And you should count to one hundred and after one hundred you should concentrate on the eyebrow center and the mental rotation of OM, OM, OM, OM, OM, without a break between the OM's. Even if your meditation is proceeding well you should interrupt it and again come to bhastrika. Do it one hundred times as I have exemplified and then again concentration on the eyebrow center and the movement of OM at that point or inside.

So how do we begin this? First of all, you concentrate on the body and the stability of the body. Then you chant OM and let the sound percolate throughout the body. Then concentrate on the eyebrow center and chant OM, OM, OM, OM, without interruption. And when

you have done it for a little time then become quiet and concentrate on the same mentally. Then practise bhastrika a hundred times and again concentrate. And go on practising it as long as it is possible for you or as much time as you have. And finally chant OM three to five times and come out.

The most important point in meditation is not the mind but the body. And before you master the body and master the mind you have to master your knees and your joints.

Now about your meditation, because we are going to have more today and tomorrow also, first of all when you sit down for meditation, the backside should be high and the front side should be low, like this.

Hari Om Tat Sat

Antar Mouna

Paris, France, 1971

Concentrate on the body . . . keep your mind relaxed . . . do not control the mind. (10 second pause) Become aware of the external happenings . . . without becoming attached to everything that is happening outside . . . Keep on listening . . . keep on mentally watching all that happens around you . . . do not control the mind . . .

Without any attachment to externals . . . go on becoming aware. (10 seconds pause)

External awareness without any personal interest . . . do not withdraw the mind. (1 minute pause) All other practices have been taught in antar mouna. (10 second pause)

But the most important of them is the practice to create void and thoughtlessness . . .

Concentrate on the inner part of your forehead . . . the inner side of your forehead as if it is the inner side of a wall. (20 second pause)

When you visualize the inner side of the forehead you are looking at a great blackboard and it is here that you are trying to see all the thoughts that come in your mind . . .

Do not control any thoughts . . . keep on looking at the board . . . and permit any thought to materialize on this board . . .

Go on practising for yourself for some time. (20 second pause)

Witness all thoughts . . . become aware of all feelings .



. . . watch your consciousness . . . constant watch . . . You are the watchman and you watch your consciousness, the flow of your consciousness . . . And consciousness flows constantly. (30 second pause)
What am I thinking? (5 second pause)
What am I feeling? (5 second pause)
What am I experiencing . . . what am I doing? (10 second pause)
What am I thinking . . . what am I feeling . . . what am I experiencing . . . what am I doing? (30 second pause)
No concentration . . . nothing can disturb you . . .

neither externally . . . nor internally . . . Neither good thoughts nor bad thoughts . . . neither good feelings nor bad feelings . . . Nothing can disturb you . . . nothing external can disturb you . . . neither the sounds . . . nor the inner feelings . . .
Neither the cries, loud noises, nothing can disturb you because I am the witness . . .
Indifferent . . . only the watchman . . .
In this way you have go on to maintain the attitude of an indifferent watchman . . . I am the seer . . . I am the seer. (20 second pause).

Go on with greater awareness . . . do not control the mind . . . do not tense your mind . . . you are only trying to see your own consciousness as it is . . . You are only trying to realize the whole of your consciousness as it is . . . You are trying to know your consciousness as it is . . . you are trying to know yourself as you are . . . And therefore, do not hide . . . do not be disturbed . . . do not be attached to any thought however sublime that may be . . . Do not control the mind . . . just do one thing, remain conscious of consciousness . . .

Awaken in yourself the seer . . . develop in yourself the seer . . . and see everything that you can . . . And now go on as I have told you.

Do not be serious . . . be a witness of the inner wall of your forehead which you see as an infinite blackboard . . .

And on that infinite blackboard thoughts, feelings, experiences, everything that appears and you can see it . . .

One should not be lost in the thoughts of pain and grief . . .

One should not be lost in the memories of the ancient past . . .

One should not be lost in the memories of the ancient past . . . but at the same time you should not stop such thoughts from coming in your mind . . .

But at the same time you should not stop such thoughts from coming in your mind . . . if they come, they should . . .

You should be a watchman or an indifferent watcher of all such thoughts . . .

Love, hatred, attachments, detachments, pain, happiness, all these things should be seen within you . . .



You should know yourself as you are . . . be someone to yourself . . .

Do not choose the thoughts yourself . . . do not fear yourself . . . no guilt . . . no hesitation . . . no shrinking . . . Even if you desire . . . even if you desire . . . even if you want something very horrible, still, you should be aware of it . . .

Even if you want something impossible . . . even if you want something impossible, you should also know it . . .

.But you have to remain an indifferent watchman . . .

.You are an indifferent seer of yourself . . . it is not only the outer thoughts that you have to see . . . It is not only

the outer feelings that you have to know . . . it is not only the surface memories that you have to see . . . there are greater symbols . . . there are greater signs . . . There are greater indications in yourself which you have to see . . . on that infinite blackboard in chidakasha . . . On the infinite blackboard that is chidakasha within you, you will be able to see these symbols, signs and indications . . . What am I thinking? (10 second pause) What am I seeing and go on for five minutes . . .

Hari Om Tat Sat

And now get up.

Meditation on Chidakasha and Hridayakasha

Paris, France, 1971

Kindly take your seat properly and close your eyes . . .
Take off your glasses . . .

Please assume a posture that you can maintain for a
longer time, a longer period . . .

And stop making any kind of physical movement . . .

Place your hands on your knees . . .

The index finger should be either at the root of the
thumb or touching the top of the thumb . . .

The other three fingers, the middle, the ring finger and
the small one, together, but separated from the
thumb and the index finger . . . The three fingers
together and separated from the other two indicate
the separation of the three gunas . . . Keep your eyes
closed and don't open them throughout . . . keep
them closed mildly and not intensely . . .

First, concentrate and become aware of the whole
body . . .

Develop homogeneous awareness of the total body . .
. awareness of the whole body. (5second pause)

Remain aware of one fact that not one part of your
body should move. . .

Unbroken awareness of the whole body and
steadiness . . .

Become aware of your own breathing process . . .

That you breathe, either shorter or longer, it does not
matter . . .

I am breathing in and I am breathing out should be the
form of your awareness . . .

Don't miss even one breath . . .

Every time you breathe in and you breathe out you
should be aware that you are breathing in and out. (10
second pause)

Concentrate on muladhara in the perineum or in the
cervix and feel that you are breathing in the area
around the perineum or the cervix, muladhara . .

.Muladhara and breathing. (10 second pause)

Muladhara and breath awareness.(10 second pause)

Concentrate on the eyebrow center . . . focus your
mind in the center between the two eyebrows . . .

Feel that from the eyebrow center in a straight line
backwards; the breathing process is going on there . .

.Eyebrow center and in a straight line backwards and
forward, breathe in and out . . . back and forth . . .
back and forth . . . back and forth . . . back and forth . .
. and continue. (5 second pause)

Constant awareness of this breathing process from
mid-eyebrows, back and forth . . . back and forth . . .
back and forth . . .

While concentrating on breath you must feel that your
breath is now filling up the whole area of the heart
which is situated within the whole of the chest up to
the diaphragm . . .

The whole area from the diaphragm throughout the
chest gets filled up with incoming breath and is

emptying out with the outgoing breath . . .

And this is how you become aware of the space of
anahata . . .

This space within the body which lies within the
framework of the diaphragm and the chest . . .feel it
vibrate with the breathing process . . .Become aware
of the space between the diaphragm and the chest,
with the help of the breath and continue. (10 second
pause)

On the crown, on sahasrara there is a very big red
lotus . . .on the top of the crown . . .

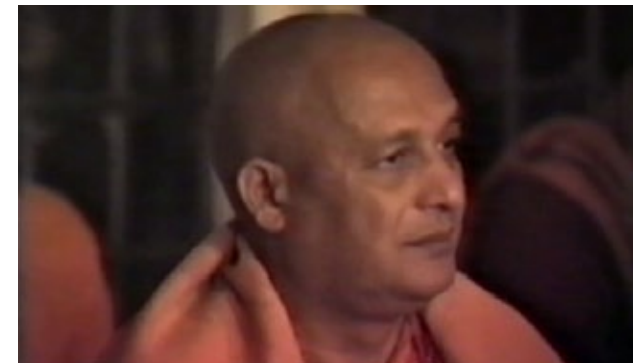
Become aware of that large red lotus . . . awareness of
sahasrara . . .

Again return your awareness to muladhara and chant
OM with me and feel that the vibrations are rising
through the inside of the spinal cord in the center . . .

Oooooomm, Oooooomm, Oooooomm

Kindly relax yourself and open your eyes . . .

Hari Om Tat Sat



Yoga Nidra

Paris, France, 1971

Close your eyes and adjust your position . . .
Stop all physical movements . . .
I am talking to you, be in direct communication with me . . .
Swamiji is talking to me . . .
This should be the thought in your mind . . .
Stop all movement and think I am going to practise yoga nidra . . .
I am going to practise yoga nidra . . .
Yoga nidra is the meeting point of consciousness and the subconscious . . .
Keep on listening to me . . .
You may or may not understand at times . . .

Make a resolve if you have one, otherwise search out a purpose in life for yourself . . .
Do not be in a hurry to pick a resolve . . .
Anything in life can fail, but not the resolve made in yoga nidra . . .
Do not change your resolve from time to time . . .
If you don't have a resolve, try to find one for yourself . . . Search for a direction in life . . .
It is the greatest propelling force in life; therefore do not be in a hurry . . .
Resolution in yoga nidra should be the aim of your life . . .

A trip into the body . . . Right hand side . . .
Repeat mentally and become aware of that part of the

body and keep on moving quickly . . .
Right hand thumb, second finger, third, fourth, fifth, palm, wrist, elbow, shoulder, armpit, waist, thigh, knee, calf muscle, ankle, heel, sole, right toes one, two, three, four, five.
Go to the left side . . . repeat mentally . . .
Visualize that part of the body as quickly as possible . . .
Left hand thumb, second finger, third, fourth, fifth, palm, wrist, elbow, shoulder, armpit, waist, thigh, knee, calf muscle, ankle, heel, sole, left toes one, two, three, four, five.
Back side . . .
Left shoulder blade, right shoulder blade, spinal cord, left buttock, right buttock.
Top of the head, top, forehead, right eyebrow, left eyebrow, eyebrow center, right eye, left eye, right ear, left ear, right temple, left temple, right cheek, left cheek, nose, nose tip, upper lip, lower lip, both together, chin, right side of the chest, left side of the chest, the whole of the chest, depression in the chest, navel, upper abdomen, lower abdomen, right side of the abdomen, left side of the abdomen. Now the major parts of the body . . .
Right leg, left leg, both together, right arm, left arm, both together, the whole back, stomach, chest, head, the whole body, the whole body, the whole body, the whole body, the whole body, the whole body . . .
Visualize your body from outside . . . As if you are standing at the door, looking inside . . . You are standing at the door . . .
You are standing at the door . . . and from the door you are looking inside . . .
And here you find yourself lying on your back . . .
You can see yourself . . . face, hair, dresses, the middle

part, the lower part, the whole body.
And not only yourself but others also . . .
You can see many bodies on the floor here, including your own body . . .
From the door you look inside and see yourself. (10 second pause)

Concentrate on the muladhara area, muladhara as a space, not as a point. (10 second pause)
Concentrate on muladhara as an area, as a space and not as a particular point. (30 second pause)
Concentrate on muladhara the space and not the point. (10 second pause) Muladhara as a space, as a particular area where it is situated. (40 second pause)

Concentrate on sahasrara, the top, as a space . . .
The forehead is the front wall . . . the right temple is the right wall . . . the left temple is the left wall . . . the back side of the head is like the back wall . . . and the top is like a terrace. And this is the room, this is the space within . . . This is the space that you have to be aware of, the space where sahasrara is situated . . . This space is known as chidakasha . . . Forehead is the front wall, right and left temples are the right and left walls, backside of the head is the back wall and the top is the terrace . . . And on the level of the eyebrow center is the floor . . . That is the space within the room . . .
And the center of the room is the area of sahasrara. (40 seconds pause)

Concentrate on muladhara in the same way. . . The space of muladhara and not the center of muladhara .

.. Awareness of the space in muladhara . . . or muladhara area.(20 second pause)
 Muladhara . . . space in muladhara . . . not the point of muladhara . . .
 The particular area is known as muladhara, even as chidakasha, the area within chidakasha is known as sahasrara . . .
 You are aware of the top space and the lowest space . . .
 And both are connected to each other . . .
 Both are directly connected to each other through the nerve the runs through the spinal column . . .
 And this is what you have to visualize . . .
 The upper most space and the lower most space, both connected by the nadi, by the nerve running through the spinal column. (10 second pause)
 Try to practise awareness of both . . .
 Try to practise awareness of the nerve at the same time . . .
 Awareness of the spaces, both connected by the nadi, by the nerve, running through the spinal column. (10 second pause)
 Simultaneous awareness of muladhara and sahasrara that are linked up with each other through the nadi. (10 second pause) Simultaneous awareness of muladhara and sahasrara . . . connected by one nadi. (10 second pause) Simultaneous awareness of sahasrara and muladhara linked by a nadi. (20 second pause)
 Sahasrara is located in chidakasha . . .
 Sahasrara is located in chidakasha . . . and muladhara is located in the lowest area . . .
 Both are located in a particular space . . . Do not



sleep, remain awake . . .Sahasrara is located in chidakasha . . . and muladhara is situated in the lower most space . . .Practise awareness of both at the same time . . . sahasrara and muladhara. (20 second pause)

In case it becomes difficult for you to maintain simultaneous awareness of both, then you should try to maintain awareness of muladhara . . .
 And when you practise awareness of muladhara for some time . . . locate the nadi that runs through the spinal column . . .
 Go up through it. . . up to sahasrara . . .
 And then practise simultaneous awareness of both . . . from sahasrara through muladhara. (20 second pause)
 Muladhara, and then sahasrara and then both. (20 second pause) Again, practice only muladhara . . .

awareness in muladhara . . . Not a particular point, but the space that is muladhara. (10 second pause)
 Muladhara only . . . muladhara area.(30 second pause)
 Sahasrara.(10 second pause) . . . sahasrara. (15 second pause).Muladhara.(30 second pause)
 Muladhara and sahasrara, both at the same time . . .
 Simultaneous awareness of muladhara and sahasrara as a whole. (40 second pause)Simultaneous awareness of both.(1½ minute pause).
 Simultaneous awareness of muladhara and sahasrara. (2½ minute pause)

Hari Om Tat Sat

Relax yourself . . .
 Open your eyes and you may get up now.

Satsang on Bhastrika Pranayama following Yoga Nidra

Paris, France, 1971

Q. Can you say some more about bhasrika and concentrating on muladhara and sahasrara?

Swamiji: With your eyes closed you practise mild bhasrika, not vigorous bhasrika. Mild bhasrika, without moving the body, as well as you can, until you feel, now you are going in, a sensation, an experience, an indication will come to you. The whole body is becoming quiet. Then stop bhasrika, and concentrate

on muladhara as I have taught you, then sahasrara, then muladhara, then sahasrara, three times. The fourth time both together. If you are unable to retain both together, then again muladhara, then sahasrara, for some time muladhara, for some time sahasrara. If you are able to visualize them both together then continue. And if that mood is gone, then again alternate between them. You can go to this extent. Short and mild

bhasrika, long and forceful bhasrika is not allowed. You do this until you get something like the sensation of dizziness. The moment this starts, stop bhasrika and go to muladhara, sahasrara, muladhara, sahasrara, muladhara, sahasrara, half a minute each, or a little more than that, then both, both being connected by the nadi as you did when you were doing the yoga nidra.

Satsang on Relation of Sahasrara to Other Chakras

Paris, France, 1971

Q. You said that muladhara is directly connected with sahasrara, what about other chakras?

Swamiji: Yes, for example vishuddhi and sahasrara, they are all directly related through the nadis, but not the point but the area. You have to consider this for all chakras not just for sahasrara. I think you have been to

the place of a tantric artist who was with me and you have seen there a picture with twenty hands or ten hands, and saw that the area was divided, one, two, three, four, like that. One area is the muladhara area, then swadhisthana, then manipura, then anahata, then vishuddhi, then ajna, then sahasrara, like that.

Q. What is this called?

Swamiji: This is part of kundalini yoga. There is muladhara and sahasrara. Then each chakra with sahasrara. Every chakra is directly connected with sahasrara.

Introduction to Ajapa Japa

Vienna, Austria, 1971

Kindly take any comfortable seat . . .

Place your hands and everything else properly . . .

Check up everything, the spinal cord, the knees, arms and the neck . . .

And now close your eyes, take off your glasses . . .

Be sure that you have placed your hands with the palms in the proper place . . . and you are not going to move them during meditation . . .

Be sure that the spinal cord is straight, upright and not tense . . .

The first important thing in meditation is proper posture and establishment in that posture.

Now concentrate on your eyes . . .

Rather I should use the word become aware of your eyes . . .

The eye muscles should remain relaxed, not tensed . . .

There is an unconscious tension, there is an unconscious tension in the eye muscles, and that we have to get rid of if we want to succeed . . .

And therefore when you begin meditation you should practice relaxation of optic muscles.

That is possible only by becoming aware of the eyes . . .

If you remain aware of your eyes for about a minute or two, the relaxation will take place of its own accord . . .

When you sit down for meditation there are three positions for eye meditation . . .

The first relaxed position of the eyes is with the eyes looking downwards . . .

Another relaxed position of the eyes is with the eyes looking forward . . .

And the third relaxed eye position can be with the eyes looking upward . . .

And one has to decide for oneself . . .

One of these positions, one of these three positions will be natural to each . . .

However, the important point is, relaxed eyes, relaxed optic system . . .

If you remain aware of your eyes as though they are being relaxed for about a minute, the relaxation will take place . . .

And the flickering of the eyes will stop and everything will become steady . . .

Then we should concentrate on both the cheeks, both the cheeks, and let them become relaxed . . .

Now concentrate on the whole body awareness . . .

Awareness of the whole body, you have to say mentally the whole body . . . the whole body . . . the whole body . . .

And at the same time you should remain aware of the whole body . . .

Awareness of body not in parts but homogeneous . . .

And awareness of body should be constant . . . an unbroken stream . . .

When you concentrate on the body you are quite aware that you are seated on the floor and thus you become aware of the whole body . . .

This is the first important thing in meditation because the body is gross and you can definitely concentrate on your own body because you know it . . .

Now concentrate on your natural breath . . . but concentration should be done in the spinal cord . . . The flow of breathing should be felt in the spinal cord from the bottom to the top . . .

You should feel the natural breath in long streams in the spinal cord . . .

And when you concentrate on the natural breath in the spinal cord for some time, ujjayi breathing will develop automatically . . .

When you concentrate on the natural breath in the spinal cord, after sometime the natural breath will automatically develop into the psychic breath that is ujjayi pranayama . . .

At the bottom of the spinal cord, a little beneath that, at the end of the tail bone is the first psychic center, muladhara . . .

Please go on breathing in the spinal cord and at the same time concentrate on what I say . . .

The muladhara is situated in the perineum in between the excretory and the urinary systems, at the bottom of the tail bone . . .

And a little above that at the bottom of the spinal cord in the sacral region is the second psychic center, swadhisthana . . .

Continue your breathing as before . . .

This way in the spinal cord, up to the top . . .

There are many centers and at the top of the spinal cord, where the spinal cord terminates at the top is ajna . . .

The breathing is to be practised between ajna and muladhara . . .

Inhalation is from muladhara to ajna, and exhalation is from ajna down to muladhara . . .

And when you breathe through the spinal cord . . . you have to feel that psychic currents are passing from muladhara to ajna and from ajna to muladhara in the spinal cord . . .

And the breath should develop into ujjayi, making a clear sound . . .

Go on practicing and at the same time keep on listening to me for new instructions . . .

When you breathe from muladhara to ajna, you should stop for a second or two in ajna and then you should exhale through the spinal cord down to muladhara and stop there for a second or two and then inhale . . .

You have a very difficult job and a very interesting job to perform, that is to say you have to practise many things at the same time . . .

Awareness of the spinal cord, awareness of breath passing through it, awareness of ascending and descending and awareness of muladhara and ajna . . .

All these have to be practised at one time . . .

You have to practise multiple awareness . . .

Rather you have to practise unification of multiple and diverse awareness . . .

You should only realize one thing, that your breath is passing through the spinal cord between the two poles and you are aware of that . . .

And the production of the sound in ujjayi should be very clear . . .

Concentrate on ujjayi in the spinal cord and the two poles and forget for the time being to concentrate on my instructions . . .

Withdraw yourself from my instructions, and practise for two or three minutes the practice in ujjayi, in the spinal cord between the two poles . . .

Just three minutes . . .

The practice that you are doing is known as psychic breathing . . .

This is the second practice and now I shall tell you the first one . . .

In the first practice you should inhale and concentrate on the psychic breath, and you should exhale in the form of Ommm chanting, and concentrate on the psychic vibrations of OM in the spinal cord . . .

When you produce the sound Ommm you produce it from ajna and the sound travels through the spinal passage down to muladhara and then from muladhara you breathe in and go up to ajna . . .

And from ajna you produce the sound Ommm, go down, take the vibrations through the spinal cord to muladhara, this is what you have to do . . .

Now get ready, concentrate on muladhara, breathe in through the spinal passage, go up and from ajna chant Ommm, come down with me . . . Ommmm.

When you chant OM the sound of M should be prolonged but the O should sound for a very short time . . .

It should not be Oooooooooommmmm, it should be Ommmmmm, M should be longer and O should be shorter . . .

Now again I shall explain first and then you will do it together, first just understand . . .

From muladhara, breathing in, going up to ajna, from ajna chanting Ommm going down to muladhara, from muladhara breathing in . . .

Ready . . .

Muladhara up ajna Ommm . . .

Muladhara up ajna Ommm . . .

Muladhara up ajna Ommm . . .

Each one of you now practise yourself. (5 minutes given for practice)

Now another practice . . .

Keep your eyes closed . . .

You may change your posture if you would like to do so and quickly establish yourself and become still again. . . .

Quickly get ready for the next practice . . .

Still the body . . .

Continue ujjayi breathing between muladhara and ajna . . .

It is the same practice which I have already taught before OM . . .

From muladhara to ajna, from ajna to muladhara, ascending and descending . . .

Go on with deeper and deeper awareness . . .

The psychic breath should be felt passing through the spinal cord . . .

When you breathe in and when you breathe out . . . when you breathe in and when you breathe out . . . or when you ascend and when you descend you should develop the awareness of SoHam. . . .

It is very important that when you breathe in your breath sounds like So and when you breathe out your breath sounds like Ham . . .

You are not repeating SoHam but you are recognizing and hearing the sound of SoHam . . . the whisper of SoHam in your ujjayi breath . . .

The ascending ujjayi whispers So, the descending ujjayi whispers Ham and this is SoHam . . .

Go on listening to the whispers of ascending and descending ujjayi in the form of SoHam . . .

Withdraw yourself from my instructions and work on this practice . . .

Listen to the whispers of ujjayi in the form of SoHam in the spinal cord . . .

Withdraw your mind from all the instructions that I will be giving . . .

Just concentrate on your own, that is, to hear the whispers of the breath SoHam . . .

Just doing the breath and listening to the music of breath SoHam that is all. . . .

Go on practicing ujjayi breathing in the spinal cord . . . listening to the whispers of the breath in the form of SoHam . . .

Just two minutes more unbroken awareness of breath and SoHam.

Deeper still. (2 minutes given)

Concentrate on your eyes now . . .

Give up awareness of SoHam and breath . . .

Concentrate only on your eyes, both eyes together and forget everything else and even my instructions for three minutes . . .

Relax, relaxed awareness of your eyes and no tensions . . .

Awareness of your eyes and no tension . . .

Awareness of eyes and no tension . . .

In the effort of becoming aware of the eyes you may

even see your own eyes as though you are seeing them . . .

Let thoughts come from outside, you do not mind, you do not suppress them . . . you should not care for them . . .

Let old memories come and thoughts also, your most important duty is to be aware of your eyes . . .

Awareness of eyes . . . awareness of eyes . . .

You can see your own eyes as though you are peeping through your eyes, and if you happen to think anything or see any other thing you should not care for it but you should not stop it . . .

Awareness of eyes, that is all . . . eyes . . . eyes . . . this should be constant awareness . . .

Concentrate on the eyebrow center . . .

Eye-brow center is the place where India ladies put the red mark . . .

If you want to concentrate on the eyebrow center there are ways and one of them is to imagine that, there is a red mark . . .

Eye-brow center . . .

When you imagine the red dot in the eyebrow center your concentration becomes spontaneous and automatic . . .

Or you may visualize a tiny little star in the sky in the eyebrow center that is another method . . .

A tiny little star in the sky at night when all the sky is clouded . . .

Only one star is twinkling . . .

Come out mentally . . . Stop meditation . . .

And relax your posture and open your eyes . . .

Hari Om Tat Sat



Ajapa Japa Stages One and Two

Vienna, Austria, 1971

Form a posture in which you can sit for ten minutes at least . . . Both hands on your knees . . . The second finger at the root of the thumb . . . the middle, the ring finger and the small one together . . . and the palm facing upwards . . . Keep your eyes closed . . . Spinal column, spinal cord, upright and straight . . .

Now in this position the first stage which I will give you today to practise is one pranayama of course, which you might know, called ujjayi . . .

This is to be practiced by the throat . . .

Listen to me first . . . with eyes closed . . .

.(demonstrates ujjayi for 30 seconds making a soft sound in the throat)

A thin and long sound but not as gross as I produced to show you, it should be slower than this . . . And go on producing this sound with complete and total awareness. (1½ minute pause).

Feel the long breath within the spinal cord, that is, within the central canal which runs from the top of the spinal cord, from ajna down to muladhara. (20 second pause)

From muladhara to ajna it is ascending, inhalation . . . And from ajna to muladhara it is descending, exhalation . . .

And the form of the breath may be grosser in the beginning, as it is being produced by many of you . . . but finally the form of the breath produced should be very fine, audible only to you, maybe to your next neighbor . . . but not further. (20 second pause)

With awareness of ascending and descending breath in the central canal of the spinal cord . . . the Brahma nadi. (40 second pause)

This is the central canal through which the consciousness has to be taken up and down with the help of the breath consciousness. (20 second pause) And this central canal is the same on which you have to do the first practice which I am giving next, because up to here it was preparatory . . .

From down up to the top you breathe through the central canal . . .

And you conduct the sound vibrations of OM downwards . . .

Again from muladhara the breath consciousness ascends as you breathe in . . .

And from ajna down to muladhara the sound consciousness OM will descend . . .

Now do it yourself. (30 second pause)

OMMMMMMM all together.

(OMMMMM chanted 24 times ten seconds each.)

Now concentrate on the body without moving . . .

Concentrate on the whole body . . .

Concentrate on the whole body . . . the whole body . . .

Homogeneous awareness of the whole body, and do not move. (20 second pause)

And focus your mind at the eyebrow center. (10 second pause)



Eyebrow center. (15 second pause) .Eyebrow center. (10 second pause)Eyebrow center.(20 second pause). Only eyebrow center, withdraw from all sides. (20 second pause) Eyebrow center and nothing else.(1 minute pause)

Chant OM

Oooooomm . . . Oooooomm. . . Oooooomm

These are two practices you do in ajapajapa today . . . The first, breathing consciousness from muladhara to ajna . . . and sound consciousness from ajna down to muladhara And the second practice, from muladhara to ajna breath consciousness . . . and from ajna to muladhara, breath consciousness . . .

Hari Om Tat Sat

Open your eyes and relax yourself.

Three practices of Ajapa Japa

Vienna, Austria, 1971

You are going to learn three practices . . . The first is circulating the sound consciousness in the psychic passage thirteen times . . . And then circulating the breath consciousness in the psychic passage forty nine times . . .

And then circulating mantra consciousness or the word consciousness in the psychic passage fifty nine times . . .

Thirteen, forty nine and fifty nine . . . thirteen times is OM . . .

From muladhara to ajna, breathe up and from ajna down to muladhara, that is OM, thirteen times . . . Counting is to be done in the reverse order; you start from 13, 12, 11 . . . 4,3,2,1 . . .

So you must have some mark on your mala . . .

Not today, now we are only practicing it, but later you can mark your mala . . .

And you should also mark the mala at forty nine . . .

Forty nine and fifty nine are one hundred and eight . . .

So once you have marked the forty nine, the remainder will be fifty nine . . . So thirteen OM, forty nine breath and fifty nine SoHam . . . That is the program for today . . .

And with this we close three sessions . . .

And tomorrow you will have two more lessons . . . or three more if possible . . .



Now put out the light . . .

Be seated in a comfortable posture . . . to be able to sit for about twenty minutes . . .

You have just learned how to count on a mala, but the complete counting should be done later on when you know everything . . .

Now it is only a practice . . .

First, close your eyes and breathe in ujjayi between muladhara and ajna in the psychic passage. (1½ minute pause)

Now practice sound consciousness, from muladhara to ajna breath and from ajna to muladhara, OM thirteen times, and after that breath consciousness . . .

Go on . . . Oommmmm . . . Oommmmm . . .

Oommmmm. (Thirteen times altogether.)

Now perform khechari mudra, the tongue against the palate . . .

Breathing up and down . . . up and down . . . up and down . . .

Usually it is done forty nine times but this time not so many times. (10 minute pause)

And now practice the mentally circulating of the mantra . . . So with the breath going in, awareness moving from muladhara to ajna in the psychic passage, and Ham with the breath going out and moving from ajna to muladhara in the psychic passage . . . Usually you will do it fifty nine times, but now you will only do it for three minutes. (3 minute pause)

Hari Om Tat Sat

Kapalbhati Pranayama with Mahabandha Followed by Ajapa Japa

Vienna, Austria, 1971

Kindly take a firm position with the spinal cord upright, straight . . .

And place your hands properly and fix them at a proper position . . .

First we practice kapalbhati pranayama, which is a very important one . . .

I do not know how you know it, but let me practice it for sometime and then you will kindly follow me . . .

You can even do it at a slower speed than this with total control over your rhythms . . .

And do it in such a way that you do 100 expulsions . . .

Adjust your expirations in such a way that you are able to continue 100 rounds without any difficulty . . .

But if there is any difficulty that you feel in between you may definitely discontinue this . . .

And after you have finished the hundredth round, breathe out, practice jalandhara bandha by pressing the knees, raising the shoulders and locking the chin . . .



And then next contract the abdomen inside, uddiyana bandha . . .

And contract the anus inside, mulabandha . . .

Then release mulabandha, uddiyana bandha, jalandhara bandha and breathe in . . .

Then after this we can start meditation . . .

Now when you have finished your kapalbhati with the three contractions then you should not open your eyes after that . . .

You can just change your asana but do not open your eyes . . . You should then practice ujjayi pranayama . . . starting from the bottom of the tail bone through the spinal

cord . . . up through the muladhara to ajna chakra with the help of ujjayi pranayama . . .

So you will practice kapalbhati yourself . . .

Now get ready. (100 Expulsions practiced)

Please continue your breathing . . .

Continue your ujjayi breathing and at the same time listen to my instructions . . .

After my instructions you will breathe from muladhara to ajna but you will hum the Ommm from ajna to muladhara . . .

When you are humming Ommm from ajna down to



muladhara, the duration of the O is short and the duration of the M is long . . .

The chant is like this (Chanted Ommmmm not O M)

That is, from ajna the sound O comes and the M continues right to the muladhara . . .

Muladhara to ajna is breath consciousness . . . from ajna to muladhara is Ommm consciousness.

Practice this OM consciousness 13 times and when you have finished the 13 times continue your breathing as you are doing now . . .

After chanting of OM you may change your asana but do not open your eyes . . .

Now continue the OM consciousness 13 times . . .

Keep your eyes closed but you may change your position if you like . . .

And once you have settled in the posture you may continue your breathing from muladhara to ajna and from ajna down to muladhara . . .

Count carefully 49 times . . .

Go on counting carefully and feel the breath in the spinal cord . . .

This practice is known as breath awareness and should be done 49 times . . .

And when you have finished the 49 times you should continue the same but add the mantra SoHam . . .

After 49 rounds of breath consciousness you should practice SoHam in the same way you are doing now, in addition to the breath . . .

And that should be practiced 59 times . . .

The only difference in between what you are doing now and that previous one is the mantra . . .

From muladhara to ajna So mentally and from ajna down to muladhara mentally Ham . . .

Count carefully . . .

After 49 rounds without waiting for my instructions go to the mantra consciousness . . .

After practicing SoHam consciousness for 59 rounds, you should go to the chidakasha and concentrate on the inner side of the forehead . . .

Without waiting for my instructions after practicing So Ham consciousness 59 times you should go to the chidakasha without any instructions and concentrate on the inner side of the forehead . . .

Chant Om with me.

Oooooooooommm, Oooooooooommm, Oooooooooommm.

Relax your body . . .

Change your position . . .

And open your eyes . . .

Hari Om Tat Sat

Satsang on Ajapa Japa

Vienna, Austria, 1971



The first practice is Om, which you can even say Oommmmm, thirteen times. The second practice is breath, from muladhara to ajna, up and down

with khechari forty nine times. The third practice is SoHam, with khechari, fifty nine times. And the fourth practice is HamSo, thirteen times. How do you practice HamSo? Ham down, So up and in SoHam you are practicing So up and Ham down. It is the same practice but instead of starting with So you start with Ham, thirteen times. So, thirteen, forty nine, fifty nine and thirteen, these are the four stages you have to practice, and when you have finished it then you close your eyes and just concentrate at the eyebrow center (bhrumadhya). Even if you have to change your physical position in between, it is alright you can do it, you can change, but when you come to the fourth practice, you should become steady and do not move your body until the whole practice, that is to say the thirteen and concentration on the eyebrow center is over. Do not move your body during this period. As soon as you start ajapajapa do not start with intense concentration, be natural and spontaneous and please do not open your eyes

I want to tell you a little more about the whole practice, you have to do thirteen, forty nine, fifty nine and thirteen these are the number of repetitions, but later on when you are able to concentrate your mind completely, when you have no problems with your mind, then all these things have to be dropped. It is only to solve certain problems of the mind; they are the problems of concentration. The mind goes here and there, in order to discipline and control the mind these things are suggested, but when you are sure that your mind is free from all problems and distractions you don't need these things. You sit down in lotus pose, close your eyes and go in.

Hari Om Tat Sat

Satsang on Breath in Ajapa Japa

Vienna, Austria, 1971

Q. In ajapajapa the breath become ever slower, how long should be the distance between the breaths?

Swamiji: In ajapajapa you breathe in ujjayi between the muladhara and ajna. And the whole thing depends on the practise and the capacity of your breath. When you are an old or experienced practitioner then the breath is longer and so you need to have a little more time to ascend and descend through the psychic passage. It cannot be said, it cannot be fixed that in ajapajapa the breath should be a specific length, or this should be a specific length, or this should be the length of the ascending or descending breath. It depends on the individual.

Antar Mouna

Stages One and Two

Vienna, Austria, 1971

Please close your eyes . . . Do not concentrate, and do not introvert your mind . . . keep yourself completely extrovert . . .

The sound of the motor car outside . . . and any other sound you are able to pick up . . .

You are practising inner silence . . .

The silence does not come by controlling the mind . . .

The question of controlling the mind comes at a much later stage in yoga . . .

Beginners should never try to control the mind but they should try to watch all the activities of the mind, they should know them . . .

Close your eyes please. (20 second pause)

In this practice of antar mouna you must keep your mind and senses active and receptive to external sound, objects, and events. (30 second pause) The intellectual man and the thinking man remains completely engaged in himself and remains completely unaware of the vast and multi-coloured environment around him in the form of natural and creative surroundings. (20 second pause) Therefore, in this practice of antar mouna what you should do is to keep yourself alert and extrovert . . . to any sound . . . from any quarter . . . to any object



which you can imagine spontaneously of course . . .

.And be in tune with those things. (20 second pause)

Now, it is not only the sounds that attract your attention and to which you have to be receptive.

It is also the roads, the houses, of which you can possible think . . . Or even your own self, or the people around you here . . .

And while you are doing this, all that you are aware of you should try to witness . . .

Now first of all you must be aware of any sound that happens outside you, in this room, outside the room, on the road, from anywhere outside . . .

Just be watchful like the mike of a tape recorder . . . register it quickly. (30 second pause)

Watch and follow the sounds. (30 second pause)

Awareness of external sounds. (20 second pause)

Not one, it should be all sounds or as many sounds as possible outside you. (40 second pause)

Do not withdraw your mind from any sound outside, but direct it to all sounds or as many sounds as possible. (2 minute pause)

External sounds . . . homogeneous awareness of external sounds like the mike of a tape recorder. (10 second pause)

Avoid introversion . . . avoid introversion and remain conscious more and more of the sounds that are outside. (2 minute pause)

Awareness of external sounds, but at the same time you must understand one fact . . . That whenever a sound comes from any quarter or any direction, there is a point from which it originates and the sound wave travels . . .

And if you can follow the whole process, also try to find out if at all possible, from which particular point the sound emanated . . .

So, now this is what you have to do . . .

Whenever you hear a sound you must try to pick up the wave mentally and go on the track and try to discover the point and the direction from where the sound is emanating. (1½ minute pause).

The sound, the direction . . . the sound and the direction. (1minute pause)

The sound and the direction from where it is coming . . . from which it is coming and try to find out the possible distance . . .

How far the sound may be coming. (1 minute pause)

Keep yourself completely awake . . .keep yourself completely alert and remain aware of the sounds, distance and the direction of the movement of the sound. (20 second pause)

Do not miss even one sound . . . do not miss even one sound . . .

Try to be aware of all at the same time. (1 minute 20 second pause)

Become aware of all sounds . . . become aware of all sounds that take place simultaneously . . .

And awareness of all sound should come to you simultaneously from all sides . . .

That means keep your mind open and completely alert. (2 minute pause)

Concentrate for the time being in front, inside the forehead . . .

Concentrate on the inside of your forehead . . .

Concentrate for the time being on the inside of your

forehead. (30 second pause)

Now you have to do a very simple job and that is to keep an account of all those thoughts that come to your mind spontaneously . . .

You don't have to think voluntarily but without you trying to think . . .

When the thoughts come automatically to your mind, those thoughts you should know that they have come . . .

Which means you must become conscious now of the thoughts that spring up in your mind by themselves . . .

And please don't identify yourself with the thoughts . . .

Don't be attached to the thoughts, but be a witness . . .

Be a conscious witness of all the thoughts that come to your mind without your trying for them. (1½ minute pause)

What am I thinking? (10 second pause)

What am I thinking? (10 second pause)

Keep on asking constantly . . . keep on asking yourself what am I thinking. (10 second pause)

You can even ask yourself and wait for a moment and get the answer . . .What am I thinking? . . . what am I feeling? . . . what am I thinking? . . . what am I feeling? (40 second pause)

Remain in the present . . . remain in the present. (20 second pause)

What am I thinking now? . . . what am I feeling now? . . .

This is your question and to this you must answer with absolute awareness. (1 minute pause)

What am I thinking . . . what am I feeling, that is the form of your question and go on answering then and there . . .

Do not hide any thought from your mind . . . don't be shy. (30 second pause)

Do not make a distinction between good and bad, desirable or undesirable thoughts . . .

Do not feel shy if any undesirable or bad thought happens to come up in your mind on the surface . .

.Bring it . . . understand it . . . accept it . . . and that is the way.(50 second pause)

Do not be a thinker, but a seer of every thought . . .

Do not be a thinker, but a seer of every thought. (50 second pause)

Sometimes you become aware of a thought when it has already passed through your mental curtain . .

.You can ask what am I thinking? . . .what am I feeling? . . . or what did I think? . . .what did I feel? (1½

minute pause)Keep your mind free and try to witness or try to be aware of whatever your mind is perceiving

. . . a sound, or a thought . . . or a particular event in the past . . . or about a sadhana . . . or about

a person . . . about your position here . . . or a particular dress . . . anything that comes under the purview of your mind . . .And become conscious of it .

. . not only a thought . . . or a vision . . .but anything that comes within the range of your mind . . .

But please don't concentrate your mind, just keep the attitude of a witness. (1½ minute pause).

Now I will chant OM three times . . .

You should only try to listen to the sound and remain conscious that you are listening . . .

That's all you have to do ; ; ;Oooooom, Oooooom, Oooooom

Hari Om Tat Sat.

Please put on the light.

The six stages of Antar Mouna

Vienna, Austria, 1971

Close your eyes . . . and keep your mind free to run in any direction . . .

And no control, do not put any checks on the activities of the mind . . .

But you must follow every activity and any experience of your mind . . .

In the practice of antar mouna you should never try to withdraw the mind from any direction because that is not good for mental health . . . Withdrawal of mind should take place only at a later stage in yoga when the mind has been disciplined properly by various yogic trainings . . . And remember that in the beginning you should never try to withdraw the mind but you should allow it to move . . .

However you must make it a point to observe all that is happening . . .

And at the same time, those who are practising meditation and quietness of mind should not express anger or any kind of dislike or disagreement with the external noises and disturbances . . .

On the other hand, you must develop a very impartial approach to all the sounds, maybe outside on the street, maybe on the upper and lower floor, or in the same room, or in the kitchen . . .

You should train your mind so that your mind does not mind at all . . .

It only remains an impartial witness . . .

You should take the practices systematically . . . In the first practice you have to become aware of different noises that are happening around you . . .

This is the first thing you have to accomplish . . . After having done this you must try to fix up the direction from which the sounds are coming . . .

Rather you follow to the root of the sound wave . . .

Thirdly, you have to determine the distance from which the sound is coming and like this, a few more items can be added to this practice, step by step . . . In other words you are supposed to practise the experiences consciously . . . Or you are going to have conscious experience of the sound . . . In antar mouna there is no such thing as distraction, dissipation and lack of concentration . . .

Now the first stage of antar mouna . . . concerning the sounds. (40 second pause)

Pick up each and every sound . . . each and every sound.

The sound of heavy breathing in this hall. (20 second pause)

Don't miss apprehending any sound. (1½ minute pause)

In the second stage of antar mouna it is awareness of your own thoughts . . .

What did I think? . . . What am I thinking? . . . What am I feeling? . . . What did I feel? . . . Awareness of the spontaneous thoughts that are coming up in your mind of their own . . .

Witness every spontaneous thought . . . Don't be a thinker but become a seer of thought . . .

Not a thinker of thought but a perceiver of thought . . .

Please continue this with absolute attention and alertness. (1½ minute pause)

Carefully and with full attention witness every thought . . . with attention witness every thought . . . Do not control any thought, either good or bad . . . or agreeable or disagreeable . . . No! Just see what you are thinking . . . You must know what you are thinking . . . This is known as consciousness or of awareness of the spontaneous thinking process. (30 second pause)

The third practice in antar mouna is awareness of many things . . .

Such as your colleagues here in this room, you on the floor and the ceiling above you and the light dome hanging on the ceiling . . .

The chakra charts on different parts of the wall . . .

And the surrounding of the house, and many things concerning events, persons, places in pictorial form . . .

You try to see the events . . . you try to see the events, persons, many such things, places . . .

But you must know exactly what is happening. (1½ minute pause)

To give you an example, I keep on instructing you in a few things of which you try to be aware and know that you are aware . . .

I know that I am lying on this blanket . . .

Around me are many people who are doing the same exercise . . .

And the room is closed and dark at the moment . . .

And on the walls are hanging the pictures of chakras, geometrical symbols, etcetera . . .

And at one point is Swamiji, guiding us through antar mouna . . .



Like this and many more you can do yourselves. (1 minute pause)

In the fourth stage of antar mouna you should first of all choose for yourself one theme or subject to think, which is not spontaneous but which you choose voluntarily for yourself . . . You choose that theme and try to think about it for some time . . . Not for the full time but for some time . . . In the middle of the subject you must stop thinking on that subject, that is, snap it, stop it . . .

And again choose another thought, a voluntary thought . . .

Think over it, with total attention, with full interest for some time and suddenly snap it and go on doing it like this . . .

It means that a thought chosen by you must be thought by you but not completely . . . only half and must be dropped in between. (2 ½ minute pause)

The fifth practice of antar mouna is to allow any thought to come into your mind . . . and then think about it for some time but not to completion . . . and somewhere in the middle discontinue it, snap it . . . And then wait for another thought, which must come to you by itself . . . You should not bring the thought up yourself as you did in the fourth practice, but you should allow a thought to come by itself and not bring the thought up yourself . . . Maybe sometimes it does not come and sometimes it does come quickly and if it comes, think over it for some time . . . Continue it for some time, and suddenly stop it . . . and wait for another thought and go on . . .

Don't think about it for long, just a little bit and then snap it. (3 minute pause)

Thinking over spontaneous thoughts and cutting them off without completing them . . .

And thus go on with awareness; please do not sleep. (1 minute 10 second pause)

Now become aware of the state of your consciousness . . .

Become aware of the condition or the state of your consciousness . . .

Which means you have to know whether you are sleeping, dreaming, awake, fully awake, partly awake, etcetera . . .

Please find out the condition of your consciousness. (40 second pause).

Where am I? . . . Where is my consciousness? . . . To which state is it associated? (10 second pause)

And go on this way finding out the state of your consciousness in relation to the objects outside and the experiences inside. (1 minute pause) Where am I? . . . and what is the state of my consciousness . . . and to which is it associated. (30 second pause)

Now bring your mind in front of your forehead without any strain and pressure . . .

Let any thought come to your mind and immediately, without waiting for even one second, set it aside . . .

.And if there is no thought, then you must try to be aware of that thoughtless, thought-free state of mind . . .

But the moment any thought creeps in, any thought is manifested, at once without any mercy, without any reservation, however good and great the thought might be, just set it aside . . .

No! You have to say, I don't want it . . .

When there is a thought-free state of mind remain aware of that state of mind . . .

I am in a thought-free state of mind . . . I am in a thought-free state of mind . . .

And when a thought comes in say no and set it aside no matter whether it be judged good or bad . . .

.Awareness of thought-free state and merciless attitude to any thought that creeps in. (1 minute pause)

Thought-free state of mind . . . Awareness of thought-free state of mind . . . Any thought that comes up by itself, set it aside . . .

No thoughts. (2 minute pause)

Hari Om Tat Sat all of you can now get up . . .

Hari Om Tat Sat

Satsang on Antar Mouna Practice

Vienna, Austria, 1971

Q. I don't get any thought in the third stage but only a feeling.

Swamiji: What happens at that time? What do you feel? Nothingness?

Q. Just feeling and no thoughts.

Swamiji: If it is just feeling you must witness the feeling, if it is a thought you must witness the thought, if it is a picture you must witness the picture. If it is nothing, just void, you must witness that. That is to say, you are supposed to see the condition of our mind, whatever is happening to the mind, thought, feeling, visions, imaginations, pictures, void, you must see all the conditions of the mind.

Q. Does the step where you become aware of all the externals consciously, in other words when you become conscious that you are laying on the floor, the chakras, etcetera. does that lead to clairvoyance?

Swamiji: He is right in a way asking the question. All this which you learn in antar mouna they are actually all leading you towards some kind of faculties like that, clairvoyance, clairaudience, telepathy, but it will take time in certain cases. A few of you may be able to get it very quickly too, though one is not to make use of them, some of us may get these faculties very fast and some others will take a lot of time. And when

you are trying to become aware of all the things you are of necessity developing the capacity of mind which becomes clairvoyance in the course of time.

Q. If you are in the sixth step where you are trying to stop thoughts immediately, what are you supposed to do if they suddenly come in great numbers and you feel you can't stop them? Should you stop the exercise?

Swamiji: (Laughs) It is only for this purpose that the whole thing is being done (more laughter). You see in antar mouna or any other yogic practice as a matter of fact, when you are trying to stop the thoughts then there is a tendency for an upsurge and when you are trying to give way to thoughts there is a tendency of blockage. When you try to control your thoughts you will find that more are coming up. And when you are trying to allow thoughts to come then there is no thought, then there is a kind of block. And when many thoughts come to your mind while you are trying to set them aside, still you must try to set them aside, but you must also know at a glimpse, it can be not very clear, like a dream, what the cause was. You see when so many cars are passing on the road you can't make out every one, but at least you know a few of the people who have gone through. Maybe a police car, or maybe a car of your friend, somebody you knew, quickly you can register this even in a fast moving car. Like that even in fast moving thoughts you can make out the type of thoughts you had as well, for example, I was thinking about my parents or something about some events in my life.

Q. Are you to stop the pictures too or only the thoughts?

Swamiji: Anything, feelings, thoughts or even emotions. Anything that comes to you, you must know. But you must know exactly what they are.

Q. When there is nothing, what do you concentrate on?

Swamiji: Nothing, void, no thinking, no, no, no, no. You are trying to create a void, though of course it is very momentary. You are trying to create shunya or a void, or a thought-free state of mind.

Q. Cannot then a condition arise in which you have these moments of emptiness whether you want them or not and does that not disturb the ordinary life of a psyche?

Swamiji: No, it is not exactly the practice which is important here; it is the purpose of the practice which is important. You must rather understand it in a psychological way. It is very difficult for me convey the idea. It is not the practice which is important but it is the purpose of the practice. What is the purpose of the practice? The purpose of the practice is to empty the mind, or to reveal the mind, or to expose the mind, to expose its contents. And it is not possible to expose the contents of your mind unless you are trying to create a void, shunya. That is the way. Try to create a void in your mind so that the contents of your mind, whatever may be inside, will become open to you, and this is like a state of purging. As you clean your stomach with a certain medicine, or by shankhaprakshalana using slightly saline water, it is a kind of purging of the mind of subconscious forces, subconscious impressions in the mind, and so on. It does not all interfere with the normal condition of the mind, because the void that I am talking about is a voluntary process, which I am



trying to create, and I know very well the purpose of the void, and that is to purge the mind of its contents..

Q. When I did this practice in the past few days I had a vision of this beautiful blue sphere; should I also destroy it?

Swamiji: Yes, everything.

Q. As long as you have consciousness there are perceptions, therefore it is never possible to reach this state of emptiness?

Swamiji: Yes, I know it and that is why you are trying it. There is not one second or part of a second when the mind does not function. Continuous functioning, it is like a continuous electric flow, it doesn't stop even at night. Sometimes the conscious mind doesn't function, but the functions of consciousness take place on the interior plane of the brain, on the subterranean planes of the brain.

Q. Should you practice the various steps of antar mouna at one sitting or should you proceed with the first step until you have mastered it?

Swamiji: Better step by step.

Hari Om Tat Sat

Meditation on Uniting Prana and Apana

Vienna, Austria, 1971

First, siddhasana or siddhayoniasana . . . each practice only five minutes . . .

Do not work very hard with the mind, just go on . . .

It is not a question of concentration; it is only a matter of witnessing . . .

Close your eyes and keep them closed all throughout. (10 second pause)

Practise ashwini mudra. (2 minute pause)



Keep on practising ashwini mudra. (14 minute pause)

Practise vajroli. (7 minute pause)

Concentration on the nose tip. (7 minute pause)

Uniting prana and apana in the navel center . . .

This is a very important exercise. (6 minute pause)

Breathing into the space of the heart . . . awareness of the heart space . . .

The vision must arise of itself. (4 minute pause).

Awareness of natural breath between the navel and the throat or anywhere together with the mantra in any posture. (5 minute pause)

Concentration on the chakras by means of touch by either the thumb or a flower . . .

And now put yourself into deeper concentration and body absolutely steady . . .

Within ten minutes we will be finishing up the whole thing . . .

Muladhara, swadhisthana, manipura, anahata, vishuddhi, ajna, bindu, sahasrara, bindu, ajna, vishuddhi, anahata, manipura, swadhisthana, muladhara . . .

Continue adding two more points, bindu and sahasrara. (3 minute pause)

One pointed awareness of the whole space inside the brain . . .

Within the whole brain . . . the four sides, the top and the floor. (4 minute pause)

Oooooommm . . . Oooooommm . . . Oooooommm.

Hari Om Tat Sat

Sadhana for Ajna Chakra

Vienna, Austria, 1971

Ashwini Mudra

Please turn off the lights.

Close your eyes . . . ,
And those who can manage to sit in siddhasana may sit in siddhasana . . .
Even if you are not able to sit in siddhasana you should press your perineum with one heel.
That is the half siddhasana . . .
If full siddhasana is possible that is alright, but if it is not possible . . . then you have to press the perineum with one of your heels . . .
Whichever you feel is comfortable . . .

There are two asanas which you have to remember . . .
One is known as siddhasana and the other is known as siddhayoniasana . . .
Siddhasana concerns the male members and siddhayoniasana concerns the female body . . .
In both cases the placement of one of the heels is the same . . .

Both hands should be on the knees . . . The index finger should be at the root of the thumb . . . and



the other three fingers, the middle, ring and little finger should be together but separate from these two . . .

Thus you place both your hands on the knees palms upward . . .
This is the position of the hands with siddhasana or siddhayoniasana and it is called chinmudra . . .
With the hands in chinmudra you sit and your spinal cord is straight . . .

Your eyes are closed and you are not wearing glasses . . .
When you close your eyes you must remember only one thing . . .
That you should be sure that you are not pressing the eyelids unconsciously . . .
Because many aspirants at the time of meditation press the eyelids unconsciously in a strain . . .
That is not the correct method . . .
So you should see that your eyes are mildly closed . . .

When your eyes are closed there must be a center inside, an imaginary center where they should remain fixed . . .

This is important in relation to future work in meditation . . .

The best place where you can centralize, where you can stabilize your eyesight is either in the eyebrow center or the tip of the nose . . .

This you have to experience for yourself . . .

You are either trying to establish your sight on the nose tip or the eyebrow center . . .

One of the heels is pressing the perineum . . .

It is at this pressure on the perineum that you have to contract slightly physically, and then release the contraction . . .

The seat of the perineum which is pressed by the heel, should be contracted, with concentration and then release of the contraction . . .

Now this contraction and expansion should be continued for sometime . . .

When you contract and relax the contraction you should do it with awareness . . .

You should know that you are doing it . . .

Contract . . . Release . . . Contract . . . Release . . .

Contract . . . Release . . .

Continue this way yourself .

Do not use force just a slight contraction is sufficient . . .

The contraction and relaxation can even be done on the rhythm of the natural breath . . .

But do not strain very much and do not move your body for another ten minutes . . .

Awareness of muladhara and contraction and relaxation, either with or without the rhythm on the natural breath . . .

This contraction and relaxation should be done fifty times to begin with . . .

Now, go on practicing yourself and also go on counting, but you should do it with a mala . . .

You should begin with fifty times and with awareness please . . .

Complete awareness of ashwini mudra. (ca 4 minute pause)

The speed of the natural breath should be the speed of the contraction and relaxation . . .

Neither slower nor faster. (ca 3 minute pause)

Awareness of muladhara and of the contraction and relaxation taking place on the rhythm of the natural breath . . .

Ingoing breath is contraction and outgoing breath is relaxation and everything is happening in muladhara chakra in the form of ashwini mudra. (ca 3 minute pause)

Chanting OM together.

Oooooom, Oooooom, Oooooom

Hari Om Tat Sat

Relax yourself . . .

Open your eyes . . .

Turn on the light.

Sadhana for Muladhara Chakra

Vienna, Austria, 1971

Manduki Kriya

Please turn off the lights . . .

Those who can manage to sit for about fifteen minutes in vajrasana should sit in vajrasana . . .

In vajrasana you will kindly keep your knees apart . . .
Knees are separated a little but not too much . . .

The fingers of both hands should be interlocked together and kept in the lap just below the navel . . .
The wrists resting on the thighs with interlocked fingers . . .

Close your eyes for a moment and listen to me carefully . . .

With your eyes closed concentrate mentally on the tip of your nose . . .

Concentrate on the tip of the nose with the eyes closed as if you are trying to see the tip of your nose with your eyes open . . .

Keep your mind constantly there . . .

Keep your mind placed on the nose tip at the same time slightly open your eyes . . .



ENGLISCH IST „OFFIZIELLE“ JOGASPRACHE

Die verschiedensten Nationalitäten haben sich zur Diskussion und zu gemeinsamen Übungen zusammengefunden. Sprachgrenzen gibt es keine, denn sowohl der französische Swami als auch sein Kollege aus Deutschland beherrschen die Muttersprache des bärtigen Engländers, der ihnen vorführt, wie man besonders wirkungsvoll seine Beine verknoten kann.

Do not open your eyes fully, open them slightly but keep your eyes and the mind fixed on the nose tip . . . Even though you may not be able to see your nose tip yet, you can feel the sensation on the bone but you have to feel the sensation at the tip . . .

Again close your eyes but continue the nose tip concentration . . .

Open eyes slightly but keep to the nose tip concentration and whenever you are tired you can close your eyes but keep the nose tip concentration . . .

When you are ready again open your eyes slightly and look at the nose tip . . .

When you are ready close your eyes again and continue nose tip concentration . . .

Go on like this. (long several minutes pause)

Chanting OM together.

Oooooom, Oooooom, Oooooom,

Hari Om Tat Sat

Open your eyes and relax yourself . . .

Turn on the light please.

Sadhana for Swadhisthana Chakra

Vienna, Austria, 1971

Vajroli Mudra

Please turn off the lights . . .

Please be seated in siddhasana or if siddhasana is not possible, then press muladhara with one of your heels . . . And the upper heel must be placed in the center at the lowest point of the abdominal viscera . . .

In this case, the heel is pressing the lowest point on the abdominal viscera . . .

This is the seat of swadhisthana . . .

The upper heel should be at the center in line with the navel . . .

Both hands are on the knees . . . thumb and index finger together with the other three fingers separated from these two . . . and with palms facing upward . . . Eyes closed . . . no movement . . .

When you practice siddhasana or siddhayoniasana then the upper heel is pressing a particular part of the abdominal viscera exactly in the center . . . And you should try to feel that pressure . . . It is at that pressure point that you have to concentrate . . .

Practice khechari, by withdrawing the tip of the tongue to the soft part of your palate . . . You may practice khechari as long as possible and release it from time to time . . .

Now when you are concentrating on that point, which is being pressed by the upper heel, you should physically contract it . . .

The contraction should start from that point of concentration, but finally it has to cover a large area including the genitals and the testes and ovaries inside . . .

You must keep the muladhara area still . . . the perineum should be kept free from contraction . . .

It is very difficult to escape from contraction of muladhara but if you are careful you can do it . . .

Contraction should be done slowly and you should also release the contraction very slowly . . .

You should start the contraction slowly from this point of concentration and then in the same way you should relax . . .

After one round of contraction and relaxation you can start the same thing again and this should be done a number of times . . .

Now go on yourselves. (3 minute pause)

Contraction and relaxation must be done slowly and controlled voluntarily . . .

Voluntary control of the organs will not come today but it should come in the course of time . . .

The practice of uddiyana, shalabhasana and dhanurasana will indirectly help you to a voluntary control over these muscles. . .

Go on practicing with total awareness. (3 minute pause)

Keep your eyes closed . . .

There is another way of practicing the same . . .

You place your palms on your knees so that you press them . . .

You do this by raising your shoulders a little, but the elbows should remain straight . . .

You are pressing your knees and your shoulders are raised a bit, with the neck bent slightly forward as it is in jalandhara bandha . . . Now in this way you have to practice the same exercise of contraction and relaxation. (3 minute pause)

Then again come to the straight position as before and continue the same kriya . . .

Contraction and relaxation in an absolute mood of meditation, without moving the body . . .

We call it vajroli . . .

Practice the vajroli movement with greater awareness . . . It may not be possible for you to contract a lot unless you have voluntary control . . .

But bye and bye in a few days it will come. (2 minute pause)

Relax the khechari and then you will practice OM chanting . . .

Oooooom, Oooooom, Oooooom,

Hari Om Tat Sat

Open your eyes . . .

Turn on the light.

Sadhana for Manipura Chakra

Vienna, Austria, 1971

Union of Prana and Apana

Please turn off the lights.

Ashwini Mudra

It is important to remember that we are going to practice a sadhana meant to activate the ajna chakra and kindly remember it is not to awaken ajna chakra . . .

I say this because it is felt by some people that this sadhana is for the awakening of ajna chakra . . .

No! We want to discover the ajna chakra . . .

In order to discover the ajna chakra we are practicing this sadhana first . . .

The discovery of ajna chakra is very important in the path of spiritual practice . . .

To do this we have already been practicing contraction and relaxation of muladhara . . .

Press the perineum with one of your heels . . .

Muladhara is the same center which your heel is pressing . . .

Since some of us are beginners we should not do this with great force . . .

We should not try to withdraw the perineum too much . . .

We are only humble beginners, this is how we should take it up . . .

Close your eyes please and practice chin mudra . . .
I use the word chin mudra for the position of your hands . . .

Your spinal cord should be straight, eyes should remain closed . . .

And please make sure you do not touch another person . . .

Concentration on muladhara first by repeating muladhara in your mind a few times . . .

Muladhara, muladhara . . . the place that is being pressed by the heel . . . then contract muladhara . . .

Now practice this contraction and relaxation of muladhara in a very nice rhythm . . .

Keeping your mind on the process and try to keep an account of the number of rounds you have done . . .

Go on doing this yourself for some time. (3 minute pause)

Vajroli Mudra

Keep your eyes closed and start the second practice in which you contract the lower portion of the abdominal viscera, that is the root of the urinary system . . .

Gradually extending the contraction to the testes and gradually withdraw the entire genitor-urinary complex . . .

Contraction and releasing. (3 minute pause)

With greater awareness go on practicing vajroli . . .

Contraction of genitor-urinary complex . . .



Union of Prana and Apana

Now for the new practice, keep yourself steady in the same asana . . .

From muladhara and from your throat¹ two forces travel to the navel . . .

From the throat to the navel one force . . . from muladhara to the navel another force . . .

And they have to move simultaneously in the direction of the navel . . .

When you feel that you have reached the navel you have to do *kumbhak*, retention of breath and mentally try to be aware of the central point of force there . . .

Then release the breath and continue this practice in your own rhythm . . .

The awareness of the two forces traveling in the central direction of the navel must be simultaneous

1 This practice can also be practiced, feeling the movement of the prana from the nose tip.



and then at that time mulabandha gradually takes place . . .

Go on. (3 minute pause)

Hold the breath for as long as you can . . . centralizing the force in the navel . . .

Now remain seated quietly for a moment without opening your eyes . . .

MandukiKriya

Change your asana to vajrasana . . .

Now the fourth kriya begins . . .

In this form of vajrasana, the knees are kept slightly apart . . .

Both hands with interlocked fingers are placed on the lap, not on the knees . . . or on the thighs but on the lap so that both hands join each other . . .

Close your eyes and become quiet again . . .

With closed eyes concentrate on the tip of the nose . . .

Nasikagra . . . nose tip . . . eyes closed . . .

Just the awareness of the nose tip . . .

While you are aware of the nose tip you should slightly open your eyes but maintain the awareness of the nose tip . . .

Close your eyes and still continue awareness of the nose tip. (3 minute pause).

Chant OM

Oooooom, Oooooom, Oooooom,

Hari Om Tat Sat

Now open your eyes and relax yourself . . .

Turn on the light.

Sadhana for Anahata Chakra

Vienna, Austria, 1971

Basic Ajapa Japa

Please turn off the lights.

Sit in any asana and close your eyes for sometime . . .
It is not important that you remain in one posture . . .
If the posture is uncomfortable, you can change it by
all means . . .
There is no control of the body . . .
If you feel like scratching you can do it in between . . .

Concentrate on the throat . . .
Be aware of only one point please . . . be aware of
your breath in the throat . . .
This is point one . . .

Then add the awareness of the ingoing breath from
the throat downwards . . .
You have nothing to do with outgoing breath . . .
Your particular attention should be on the ingoing
breath in the throat . . .
Ingoing breath in the throat is going into the deeper
realms within the network of the
diaphragm . . .
Now, you should also become aware of the akasha,
the space within the network of the diaphragm . . .
With the ingoing breath you feel the filling up . . .

Only awareness of the process of filling up . . .
This process of filling up is only a basis for the
awareness of this vast space . . .
The act of breathing and feeling the breath is only the
basis for feeling the heart space . . .

Once you become aware of the space of the heart
then you feel the heart space directly which is
contracting and expanding on the rhythm of the
breath . . .
Breath is only the basis; the process of filling up is only
the basis . . .
Once you are able to comprehend the whole space,
then you are aware of the space alone . . .
Feel the contraction and expansion of this vast space
which is taking place on the rhythm of the breath . . .

The breath is spontaneous and natural not the special
and long breath . . .
It has to become spontaneous breath, involuntary
breath . . .
In this practice the awareness of the space in the heart
is important . . .
If the awareness of the space of the heart is constant
by feeling the expansion and contraction after some
time many other things will be visualized there . . .

You do not have to visualize anything, the vision
comes by itself . . .
You do not have to create a vision . . . you do not have
to imagine, the vision comes by itself . . .
You have only to wait for it . . .
The vision is of a lake and a blue lotus . . .
You do not have to imagine, it will come to you when

the awareness of the heart space is constant . . .
If you are able to feel the space of the heart
contracting and expanding it is alright . . .
If it is not possible, then you have to feel the breath
which is filling up the space, which is the first stage . . .
The second stage is the direct feeling of the space and
its expansion and contraction on the rhythm of the
breath . . .
The third stage, the awareness of the blue lotus and
the lake will come by itself . . .
Keep yourself ready for that . . .

Then the other practice, ajapa japa is to feel your own
natural breath and associated with the inhalation the
mantra So and with the exhalation the mantra Ham . . .
Awareness of the spontaneous breath coupled with
the idea of SoHam . . .

You must be at ease with this practice . . .
You can feel the breath in the nostrils or you can feel
the breath between the navel and the throat, or in the
throat itself . . .
Or you can feel the breath and SoHam in the space of
the heart . . .
You can feel all places at once or one by one . . .
It matters little. (6 minute pause)

Oooooom, Oooooom, Oooooom

Hari Om Tat Sat

Relax yourself . . .
Turn on the light.

Sadhana for Vishuddhi Chakra

Vienna, Austria, 1971

Chakrawarohan

Turn off the lights please.

First the practice for ajna center . . .

Be seated in siddhasana or siddhayoniasana if possible
. . .

Otherwise at least one heel should be pressing the
perineum . . .

Both hands in chinmudra . . .

Close the eyes and become steady, calm and
motionless . . .

Without worrying about ajna or anything you start
practicing ashwini mudra . . .

It is to be practiced not very fast nor very slow but at a
medium speed . . .

In a few days one should be able to feel the center of
ajna oneself . . .

When that happens you can start direct concentration
on ajna . . .

Until then go on with ashwini mudra.(4 minute pause)

Next the practice for muladhara . . .

Sit in vajrasana with the knees slightly apart . . .

Fingers interlocked together and kept on the lap, just

below the navel . . .

First with eyes closed there should be concentration
on the nose tip . . .

Keep the mind concentrated on the nose tip and at
the same time slightly open your eyes . . .

Go on with the practice of mandukikriya.(3 minute
pause)

Next the practice for swadhisthana . . .

Concentration is vajroli mudra. (3 minute pause)

Next for manipura . . . union of prana and apana . . .

From muladhara to manipura and from the throat to
manipura . . .

Breathing and awareness process with retention there
for sometime . . .

From muladhara the force is drawn up, from the
throat the force is drawn down . . . the two are
synchronized . . .

Concentration of energy is in the navel. (4 minute
pause)

Next for anahata . . . basic ajapa japa . . .

It is in the space of the heart . . .

First concentrate on the throat then on the ingoing
breath that pervades the whole atmosphere inside . . .

Let the vision come by itself . . .

Do not bring the vision, but wait for it.(4 minute
pause)

Now you have to concentrate on each chakra.

I will recite the names and you will feel as if you are
touching them with a small flower or with your thumb . . .



That is the only thing which you have to feel . . .

Muladhara . . .swadhisthana . . .manipuraanahata . .

.vishuddhi . . .ajna . . .vishuddhi . . .

anahata . . .manipura . . .swadhisthana . . .muladhara .

. . (4 times guided)

Go on yourself this way.(3 minute pause)

Oooooommm, Oooooommm, Oooooommm

Hari Om Tat Sat

Relax yourself . . .

Turn on the light.

Sadhana for BinduVisargha

Vienna, Austria, 1971

Ajapa japa

We will do some practice so sit in any comfortable asana with your hands any place you like . . .
Of course your eyes are closed in order to avoid distractions . . .
Become aware of your natural breath . . .
This practice is the type of ajapa japa that was indicated before . . .

Become aware of your natural breath and even if the mind wanders it does not matter . . .
But remember, you try to get yourself back to the center of breath every time . . .
Constantly you should have this thought. (2 minute pause)

With the breath you become aware of the SoHam sound . . .
You can feel the breath anywhere either in the throat, the nose, or between the navel and the throat . . .
Wherever you feel it, it does not matter . . .
If after sometime the mantra changes from SoHam to something else it does not matter . . .
But you must be aware that you are breathing and that the mantra is going on . . .



It is not the changing of the mantra or anything else but the awareness of what is happening that is important. (4 minute pause)

Again and again try to remain more aware of the breath and the mantra SoHam or any mantra that comes during the practice. (4 minute pause)

Remain more aware of the breath and the mantra . . .

Feel closeness with the breath and the mantra . . .
Now the same breathing process should be done between vishuddhi and bindu . . .
That is to say, in one straight line up and down. (3 minute pause)

Oooooom, Oooooom, Oooooom

Relax yourself.

Hari Om Tat Sat

Sadhana for Sahasrara

Vienna, Austria, 1971

We shall practice all meditations five minutes each . . .
In siddhasana or siddhayoniasana . . .
Hands in chinmudra . . .
Eyes are closed . . .

Practice Ashwini mudra.
Do not work very much on your mind . . .
Allow distractions if they are there but continue
ashwini mudra. (5 minutes pause)

Practice Vajroli. (5 minute pause)
Concentrate on the nose tip with the eyes closed in
the same position.(1 minute pause)
Concentrate on the nose tip, nasikagra, with the eyes
closed.(2 minute pause)
Concentrate on the nose tip, with the eyes closed. (2
minute pause)

Now practice Union of Prana and Apana in the navel . .
.
From muladhara to the navel for ascending and from
throat to navel with descending, retention . . .
And feel the concentrated energy. (5 minute pause)

Practice Basic Ajapa Japa
Concentration on the natural breath between the

navel and the throat with the attitude of the mantra
SoHam, or maybe your own mantra . . .
Natural breath means imperceptible breath, conscious
breathing, and natural breathing.
(5 minute pause)

Practice Chakrawrohan
Touching the chakras either with a flower or a thumb.
Muladhara . . .swadhisthana . . .manipura . . .anahata .
. . .vishuddhi . . .ajna . . .
vishuddhi . . .anahata . . .manipura . . .swadhisthana . .
. . .muladhara . . .
Go on yourself this way. (3 minute pause)

Now concentrate only for 3 minutes on the areas that
I indicate . . .
Inside the forehead, the inner wall of the forehead . . .
The inner side of the right temple . . .
The inner side of the left temple . . .
Inner wall at the back side . . .
Inner side of the top of head, like the ceiling of a room
. . .
At the level of your eyebrows extending from the front
to the very back is a floor . . .
Now, this is the hall . . .
The inside of the forehead is the front wall of the
room . . .
The inside of the right temple is the right wall . . .
The inside of the left temple is the left wall . . .
The inside of the back of the head is the back wall . . .
The inner side at the top is the ceiling . . .
And at the level of the eyebrows is the floor of this hall
. . .
Now we do it for sometime . . .

Front, right wall. leftwall, back side, top ceiling, and
the floor . . .

Front, right wall. leftwall, back side, top ceiling, and
the floor . . .

Now this is the room of which you have to become
aware first.
Become aware of the extra space of the whole which
is surrounded by four walls and a floor and a ceiling . .
.
If necessary you can feel it on the rhythm of the in
breath and outgoing breath synchronized with
contraction and expansion.(2 minute pause)
The whole room . . .
This empty space is the space for Sahasrara . . .
You can feel it with contraction and expansion . . .
On the rhythm of the breath, if you like. (3 minute
pause)

Chanting OM together

Oooooom, Oooooom, Oooooom

Hari Om Tat Sat

Relax yourself.

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